March 24, 1987

Dear Mr. Beglarian:

Thank you for your recent note concerning my appointment as White House Chief of Staff. I appreciate your support and confidence, and I look forward to working with President Reagan to complete the agenda he began in his election in 1980.

With my best wishes,

Sincerely,

Howard H. Baker, Jr.
Chief of Staff to the President

Mr. Grant Beglarian
President
National Association for
Advancement in the Arts
100 North Biscayne Boulevard
Miami, Florida 33132

HHB/SW/WJB/ptf5
HHB-2

National Foundation for Advancement in the Arts

HHB-2

March 6, 1987

The Honorable Howard Baker
The White House
1600 Pennsylvania Avenue
Washington, DC 20500

Dear Mr. Baker:

Little did I know a few days ago when I had the pleasure of being your seat-mate on the flight from Miami to Washington, that I would have a new address for you.

encl.

Please accept my warm congratulations and very best wishes in your new responsibilities. Having admired you and your career for a long time, I am certain that the President and people everywhere feel that things will get on track with you on the job.

Thank you for your advice about the manner in which we might seek the help of elected representatives from every state for formation of the national governing board for our young organization. I shall implement it by informing and seeking the support of the Senate and House leadership of both parties before we proceed.

I enclose our annual report and an extra copy of the publication about the 1986 Presidential Scholars in the Arts. Perhaps, Mrs. Baker might also want to know about the work we do in helping young artists in every state.

With all good wishes for success in your new tasks, I am,

Sincerely,

Grant Beglarian
President

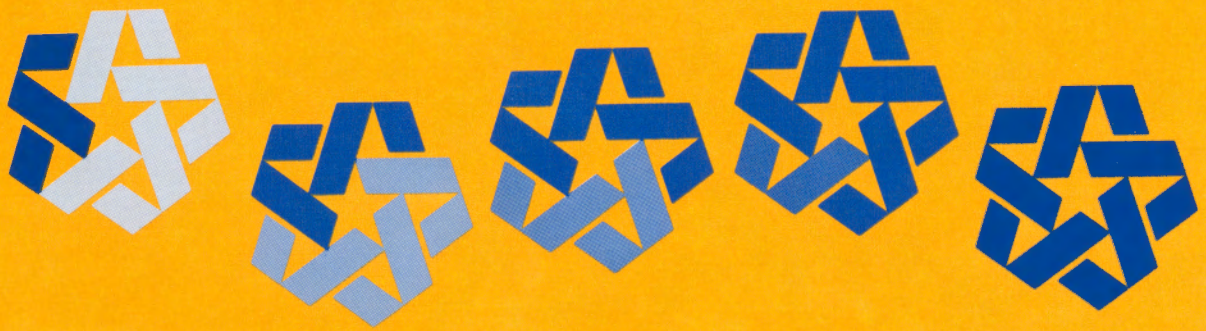
Mr. Beglarian

GB/mc
Enclosures

- HB

100 North Biscayne Boulevard, Miami, Florida 33132 (305) 371-9470

National Foundation for Advancement in the Arts



Fifth Annual Report

1985–1986

Founded in 1981, the National Foundation for Advancement in the Arts is a privately supported, nonprofit organization. It aims to further education and work opportunities for young artists throughout the nation. Foundation programs operate in every state and benefit thousands of aspiring artists in dance, music, theater, visual arts, film, video, and writing. Foundation headquarters are in Miami with a field office in New York.

NFAA is not an endowed foundation. Its programs and operating expenses are underwritten through contributions from individuals, corporations, foundations, and public agencies. All contributions to NFAA, a 501 (c)(3) nonprofit corporation, are tax-deductible.

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Report from the Chairman of the Board

BY WILLIAM S. RUBEN

1985-86 was a year in which NFAA growth accelerated through the grassroots support it received from individuals and corporations from different geographic regions throughout the country.

- In New Jersey, through a generous $20,000 grant from Mr. and Mrs. H. Jory Levine, a significant portion of ARTS costs in New Jersey and metropolitan New York was underwritten.
- In Washington, D.C., Mr. and Mrs. Robert C. Kanuth gave $20,000 to underwrite the cost of the ARTS program in the District of Columbia.
- In New Orleans, a support group was begun by Mrs. Mickey Easterling.

Similar developments in New York, Arizona, Illinois and Pennsylvania are giving NFAA a broad national support constituency. We expect that individuals from other metropolitan areas, which traditionally have yielded high numbers of ARTS applicants and awardees, will underwrite NFAA costs in their regions.

Total support and revenues in this fiscal year were $2,000,000. The Foundation's two main support groups, *The Society of One Thousand* and *Corporate and Foundation Associates* and other generous individuals, corporations and foundations, provided a total of nearly $1,000,000 or almost one-half of total NFAA revenues.

The trustees of NFAA, notably the Arison Foundation, contributed more than $750,000. It is important to note that almost all revenues are derived from the private sector. The public sector provided only 1% of total NFAA revenues.

This year, for the first time, NFAA received endowed funds. The Anne M. Kaufman Fund, Robert E. Mueller Fund, and the PROPS Cinnamon Award Fund, are the beginnings of what we hope will increase the source of NFAA's permanent revenues.

In 1985-86, NFAA was able to realize substantial savings of $150,000 in the cost of programs. The savings were realized by contracting Miami-Dade Community College to administer the technical aspects of the ARTS program. In the coming year, another $100,000 in savings are anticipated.

"Because of the dedicated efforts of you and your colleagues in the National Foundation for Advancement in the Arts, talented young Americans will always have an opportunity to express their special gifts and bring joy into the lives of others."

—PRESIDENT RONALD REAGAN

Despite these efforts, both in cost savings and securing additional funds, NFAA incurred a deficit this year. This, coupled with the accumulated deficit of $394,000 from previous years, is not a tolerable situation for NFAA. A number of measures have been initiated to rectify the situation. It is obvious that the long-term health and stability of the Foundation requires that it accumulate permanent endowed funds of $10,000,000 or more over the next few years. NFAA annual revenues must be increased, not only to erase the deficit, but also to fund programmatic needs which cannot be met with current resources.

Clearly, the expansion of NFAA's support base in Florida, New York, Illinois, metropolitan Washington and Los Angeles, underlines the need for expansion of the membership of the Board of Trustees from these and other parts of the country. The presence and active leadership of NFAA supporters in various parts of the country, provide the base for our optimism for NFAA's future.

In the next five years, NFAA should consolidate what it has achieved in the first years of its existence, and build on that base a permanent and dynamic force in the nation's cultural life.



The Year in Review

BY GRANT BEGLARIAN, PRESIDENT

The year ending on June 30, 1986, was the fifth year of NFAA operations. In many ways, the fifth anniversary year was a major turning point in NFAA history. The changes dealt primarily with the content and scope of its programs, and the expansion of its financial support base.

Although in purely financial terms NFAA is still heavily burdened with accumulated deficits, the trustees and management are confident that with their collective efforts, and the generosity of existing and new supporters, this burden will be substantially, if not fully, lifted in the next two years. This optimism is based on extraordinary growth in NFAA's programs, the enthusiasm of its constituencies, the increase and diversity of its contributed revenues, and better management of its resources.

A summary report on each of these aspects is provided below. More detailed information about the national activities of NFAA is offered in following chapters.

A. PROGRAMS

1. *Arts Recognition and Talent Search - ARTS*

ARTS is the main programmatic activity of NFAA. Through a well-established process, high school seniors and other 17-18-year-old young people throughout the nation have an opportunity to have their artistic work evaluated rigorously by panels of expert judges in each branch of the arts: dance, music, theater, visual arts and writing. Those applicants found to be outstanding receive unrestricted financial awards commensurate with their level of excellence. The awards carry stipends of $3,000 each at Level I (Finalist), $1,500 at Level II (Semifinalist), and $500 at Level III (Merit Awardee). Although there are no pre-set quotas for the number of cash awards, the total number of stipends cannot exceed 150; 30 in each of the art forms, as this is the maximum number of award candidates invited to Miami for final live auditions. A number of applicants whose portfolios are judged to be worthy of recognition, but not sufficiently advanced for cash awards receive Honorable Mention certificates.

In 1986, there was a gratifying increase in the number of young artists who took part in ARTS.

	1986	1985	% of Increase
Dance	599	423	+ 41.8%
Music	1,504	1,261	+ 19.2%
Theater	893	614	+ 45.4%
Visual Arts	1,873	1,296	+ 44.5%
Writing	726	581	+ 25.0%
	5,595	4,175	34.0%

The number of ARTS registrations in 1986 increased in virtually every state. The more substantial increases may be attributed to two factors: the holding of ARTSfests in New York, Los Angeles, and South Florida in Spring 1985, and the special effort expended to reach individual art teachers who encouraged their students to take advantage of the benefits available through ARTS. Other factors in the enlargement of the pool of ARTS applicants are the exceptional loyalties of former ARTS awardees, their parents and teachers, in informing others in their communities about ARTS; the presence and participation of ARTS judges and NFAA officers in a wide variety of arts or education conferences and events; and the increase and cumulative effectiveness of press and media coverage of the successes of ARTS awardees.

While the tangible success in enlarging the pool of ARTS participants is noteworthy, the more important issue is the improvement in the quality of applicants. The ARTS awards candidates who were invited by NFAA to take part in the five-day national auditions in Miami, January 7-12, exhibited a remarkable degree of artistic ability and maturity. Clearly, the standards for screening the candidates, the level of excellence expected by the national panel of judges in each art form, and the care exercised in bestowing the awards, have contributed to the cumulative reputation and distinction of ARTS awards. The program is attracting not only more applicants, but also more accomplished young artists.

It should be noted that the benefits of the ARTS program go far beyond the monetary awards the most accomplished applicants receive. Perhaps the most important benefit provided by ARTS to young artists is the highly systematic evaluation process used in determining the awards. Although it may be disappointing to most applicants who receive no financial awards, the wholly unbiased, anonymous, and rigorous screening process gives all applicants a sense of where they stand on a national scale of artistic quality in their art form. The process is not punitive. It may well be that a number of applicants will strive harder in future years to achieve their potential. It may also be that some may decide that their youthful enthusiasm and local support may not be sufficient for them to make a lifetime commitment to an uncertain future in the arts.

It may be useful to study the effect of ARTS on the lives of awardees and non-awardees alike. The character and process of their artistic growth, the effects of educational

and social forces in their lives, and the perception of values in pursuing artistic excellence are some of the results one might better understand through such a study. In the first five years of NFAA, nearly 25,000 young people have participated in ARTS. This is a large group of young people, each of whom had or has made substantial investment of their time and energies in pursuit of the arts. It would serve the interest of a diverse constituency in education, the arts, and socio-political elements to learn about the investment that these young people, their families and teachers, and we make in the nation's artistic resources.

2. *Presidential Scholars in the Arts*

As in past years, NFAA nominated its top ARTS awardees to the White House Commission on Presidential Scholars. Of this group, twenty young artists were eventually designated Presidential Scholars in the Arts: 6 in dance, 4 in music, 2 in theater, 4 in visual arts, and 4 in writing. They, and the 121 Presidential Scholars selected for academic excellence, were feted at the White House on June 23, where they heard an address by President Ronald Reagan and received Presidential Medallions as the most coveted recognition a graduating high school senior can obtain.

That evening in the Concert Hall of the Kennedy Center for the Performing Arts, NFAA presented performances by the Scholars in the Arts to a large and enthusiastic audience. The following morning the Scholars in the Arts were hosted by the Congressional Arts Caucus and its chairman, Congressman Tom Downey.

For the first time this year, works of Scholars in visual arts and writers were presented in a gallery setting. The Wallace Wentworth Gallery had generously donated its facilities for a three-week exhibit of the young artists' works. At the opening of the exhibit on June 22, the Scholars in writing read their poetry and prose to an appreciative audience. A commemorative catalog of the exhibit was published.

Due to the severe budgetary restraints in the Department of Education this year, NFAA's services to the Commission were provided without compensation. Despite this, the quality of the events presented by NFAA on behalf of the White House Commission was by far the best to date. The new chairperson of the Commission, Mrs. Ronna Romney, several Commissioners, and Undersecretary Lawrence Davenport expressed their hope that the program would continue despite its financial setbacks.

3. *Scholarship List Service*

A major benefit of the ARTS program is the linking of educational institutions and professional arts companies with ARTS participants. The authorized names of all participants are provided to institutions which subscribe to the NFAA Scholarship List Service (SLS), which in turn contact the young artists for possible enrollment in their educational and training programs.

This year, the total list of participants containing more than 5,000 names, could be categorized by art form for those institutions who had specialized needs. It is anticipated that geographic groupings will be available next year.

An estimated $3,000,000 in scholarships and student aid was made available by SLS institutions to all ARTS participants.



President Ronald Reagan addresses the 1986 Presidential Scholars in the Arts on the White House south lawn.



1986 Presidential Scholars in the Arts with NFAA President Grant Beglarian are pictured with their Presidential medallions on the White House lawn after President Reagan's address.

4. *ARTSfests*

Instituted a year ago on a pilot basis, ARTSfests have become a part of NFAA's efforts to inform various constituencies about the opportunities provided to young artists through ARTS.

Typically, an ARTSfest is a day-long event organized by NFAA with the help of local cultural or educational leaders which brings together high school age students, their teachers and interested persons with former ARTS awardees, judges, and NFAA officials for the purpose of explaining the NFAA programs and answering questions in an informal setting. Usually, a more formal program of performances and exhibits by ARTS awardees are also made a part of these events.

In 1986, ARTSfests were held in Washington, D.C., South Florida, Los Angeles, and Columbus, Indiana. As commented earlier, these events produce a broader awareness of ARTS and increased participation in its activities. A concurrent benefit is the opportunity they provide former ARTS awardees to perform in public and discuss their work with an appreciative audience.

The most unusual of the ARTSfests took place on the two-day inaugural cruises of superliners *Holiday* in July, 1985 and the *Jubilee* in July, 1986. Designed to increase the membership in the NFAA support organizations, *The Society of One Thousand* and the *Corporate and Foundation Associates,* the activities on these two ARTSfests-at-Sea were centered on the young artists and master teachers who spoke, performed, rehearsed, and held round-table discussions in various art forms.

In artistic, educational, institutional and financial terms, the ARTSfests have become highly productive and beneficial events on the NFAA agenda.

5. *Advanced Training Opportunities*

Although limited financial resources make the expansion of this program difficult, NFAA provides modest stipends to former ARTS awardees to attend specialized workshops in summer months. In 1986, eight such stipends were granted for partial subsidy of educational costs of former ARTS awardees.

6. *Career Entry Opportunities*

Thanks to the generosity of PROPS, an organization of professional women in show business, the *Charles Cinnamon Award in the Arts* was instituted in 1986. The awards provide five or more grants, not to exceed $600 each, to ARTS alumni who demonstrate the need for funds to undertake a specific project to advance their careers.

In its pilot year, six Cinnamon awards were granted to young artists whose projects ranged from the translation of modern German poets to making a film of Philadelphia's ethnic neighborhoods, from manufacturing costumes for an East Indian dance company in Louisiana to mounting the first full performance of the Bach *B Minor Mass* in Vermont.

It is hoped that the Cinnamon Awards will become a permanent feature of NFAA programs and that it will expand in the future.

7. *Information Services*

As a part of its mission, NFAA attempts to maintain an effective information network in support of young artists' work. The *Scholarship List Service* is an example of this effort.

NFAA publishes a newletter, *Notices,* three times a year, which is distributed widely and free of charge to all participants in its programs. Through other occasional publications, media presentations, and maintenance of a resource library, NFAA is becoming a source of information in the arts for specialized interest groups and the general public. Perhaps the most direct example of this development is the number of written and telephone inquiries NFAA handles in a given week from a constituency as diverse as young people in the arts, teachers, parents, government agencies, foundations and corporations, and individuals who seek NFAA's help or offer theirs to it.

B. OPERATIONS AND FINANCES

1. *Changes in Operations*

Two major steps were taken in the fiscal year ending on June 30, 1986, toward increasing the efficiency of operating the ARTS program and developing a stronger presence in the Northeast, and particularly in New York, to top funding sources.

Since the beginning of the ARTS program at NFAA in 1981, Educational Testing Service (ETS) had provided the technical and administrative services required for its complex and demanding operations. With the full cooperation of ETS, the NFAA programs office headed by Vice President Gene Wenner transferred the operations to Miami headquarters and contracted Miami-Dade Community College to administer certain technical aspects of the operations. The transfer produced substantial savings in operating costs and made the process much more efficient. The accumulated experience and data at ETS were made a part of the new operations mode in Miami. The transfer of responsibilities was accomplished successfully in fall 1985. Future savings in operating costs of ARTS are anticipated in fiscal year 1987.

The second change was the consolidation and re-assignment of tasks performed in the New York office headed by Vice President Leslie Laird Kruhly. The office was opened in New York City in spring 1985 in temporary free space provided by Ensign Bank, a member of NFAA's *Corporate and Foundation Associates*. The New York office has now become a focal point of all NFAA activities in the Northeast. This involves programmatic activities including organization of ARTSfests and representation to educational and cultural organizations. The New York office is also the focal point for maintaining and enlarging the financial support NFAA receives from the region. An important accomplishment during the first full year of the office was the formation of an active support group, the New York Camerata Leadership Board. This Board, together with trustees and friends of NFAA, has been highly effective in generating new funds and new ideas for NFAA operations in the region. The prospects for establishing other field offices in other parts of the country have been enhanced by the successful experience NFAA has had in the Northeast. The New York office now occupies a leased space at 1500 Broadway. It has quickly become the "home" of many ARTS awardees who are studying and working in the metropolitan area.

The exceptional growth and loyalty of the membership in the NFAA support groups, *The Society of One Thousand* and the *Corporate and Foundation Associates,* provide the basic and reliable source of revenue to NFAA. Collectively, they produced nearly $800,000 in contributions during the fiscal year. Much of this growth and stability is attributed to periodic gatherings of members in informal settings. Entitled *Camerata,* the gatherings include brief reports of current NFAA activities and places, and feature one or more ARTS awardees in performance or discussion. The Cameratae were instituted two years ago and have become a regular part of the support groups' membership activities.

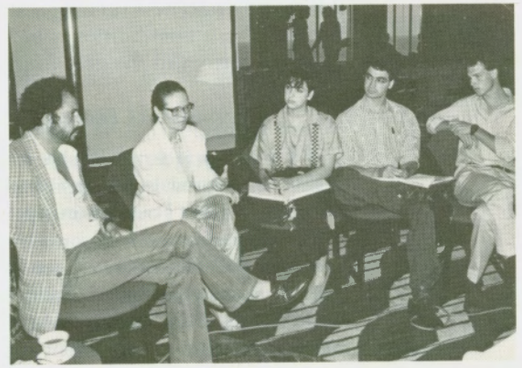
2. *Expenditures*

Despite a substantial increase in activities, particularly in the fundraising area, the regular expenditures of NFAA were slightly lower than expenditures incurred in the previous year. Also, there were certain non-recurring costs related to the transfer of ARTS operations to Miami which are reflected in this year's budget.

ARTS music panelist Jane Allen conducts a class on "How to produce an audition tape." She is assisted by Anne Giffen (ARTS '85) and Justin Page (ARTS '85) at the Cummins ARTSfest in Columbus, IN.



NFAA panelist Joe Nicastri, Ansley Wallace of Wallace-Wentworth Gallery in Washington, DC and ARTS awardees Danielle and Kevin Berlin and George Gilpin discuss "investing in the arts" aboard ARTSfest at Sea II.



"This is the fifth year the Presidential Scholars in the Arts
have taken place in the Kennedy Center Concert Hall.
Each year the show has improved
and the youngsters have gotten better at their art...
Why are these kids getting better,
or is the National Foundation for Advancement in the Arts
attracting better artists? Probably the latter;
now that the Foundation has established itself
and shown that being a Presidential Scholar is a worthwhile honor,
the more talented kids are applying for the
Arts Recognition and Talent Search every year.
In the last five years, nearly 25,000 high school seniors
have participated in the program and
the Foundation has awarded $8.3 million
in cash awards and services to the selected ones."

—CHARLES CHRISTOPHER MARK
Arts Reporting Service
July 14, 1986

Through the generous grant of $150,000 from the Arison Foundation, a one-year Corporate Development Project was instituted to investigate the prospects for major corporate sponsorship of ARTS and other NFAA programs. Headed by trustee Harold Glasser, the Project produced a better knowledge of how corporate leadership perceives NFAA and its mission and how it might respond to it. Although it may be premature to gauge the results of this one-year "research and development" effort, it is clear that NFAA programs, particularly ARTS, have a special appeal to public and community affair departments of corporations. Similarly, it was learned that the internationalization of ARTS may find new funding sources in international corporations and foreign governments. These possibilities, which have been on NFAA's agenda since 1981, may be explored further in the near future.

3. *Revenues and Financial Results*

On the surface, the total revenues realized in fiscal year 1986 fell below the 1985 level. It should be noted, however, that the amount of annual grants and support NFAA receives from the Arison Foundation was reduced substantially, as planned, in this fiscal year. In effect, the reduction was compensated almost fully by contributions, grants, and earned revenues NFAA realized from other sources. Especially heartening are the increase in grants provided by foundations, and contributions by trustees and individuals. Coupled with increased income from benefit events and programmatic revenues, NFAA's total income, including endowment and restricted funds, was only slightly less than its income



The schooner "Freedom" has been the site of NFAA New York fundraising events.



ARTS awardees Tim Ying (ARTS '83), David Winkelman (ARTS '82) and Bion Tsang (ARTS '84) perform in a professional engagement at Temple Adath Yeshurun in Miami.

in 1985. Contributing to this shortfall was the rescinding of the $45,000 grant NFAA expected to receive from the U.S. Department of Education for NFAA services provided to the Presidential Scholars program.

Significant steps have been taken to improve the financial conditions of the Foundation in 1987 and beyond. At its semi-annual meeting in Washington, on June 23, 1986, the NFAA Board of Trustees took drastic steps to eliminate all but strictly necessary expenses and to take on a more active role in raising general support funds. The operating surplus for 1987 is budgeted to be $250,000. It is also expected that a number of fundraising activities will produce sufficient surpluses to reduce, if not erase, the accumulated deficit of NFAA.

Given the momentum gained in obtaining funds from a broad national constituency, the trustees and management of NFAA are convinced that the financial condition will improve dramatically in 1987.

4. *Prospects for 1987*

As stated earlier, it is gratifying to see the growth in programs and support NFAA has achieved in its first five years of existence. This development provides the basis for our optimism for the years ahead.

In the coming years, the primary effort of NFAA trustees and management will be devoted to maintaining existing strengths and increasing the national scope of NFAA. This will be achieved through a planned expansion of the Board of Trustees, and through negotiations for major institutional grants, and joint activities with related national organizations.

Together with the hundreds of individuals and corporations who are already enthusiastic supporters of NFAA, the new supporters joining the ranks will give our collective efforts the added resources NFAA needs in the next five years to sustain and enhance its services to the nation's talented young artists.

Board of Trustees / Administration

OFFICERS

WILLIAM S. RUBEN	*Chairman of the Board* President and Chief Executive Officer, Bonwit Teller, New York
GRANT BEGLARIAN	*President and Chief Executive Officer of the Foundation* Miami
LIN ARISON	*Vice Chairman of the Board for Public Affairs* Miami
**HAROLD L. GLASSER*	*Vice Chairman of the Board for Corporate Development* New York
**WILLIAM D. PARKHURST*	*Secretary/Treasurer of the Board* Former President and Chairman of the Board, Ensign Financial Corporation New York and Miami
BYRON L. SPARBER	*Secretary of the Board* Managing Partner Sparber, Shevin, Shapo & Heilbronner, P.A. Miami
EARL W. POWELL	*Treasurer of the Board* Chairman Trivest Holdings Limited Miami

*Term expired

NFAA Board members Lin Arison, Betty Allen, Ted Arison and William S. Ruben greet special guest Raquel Welch at An Affair of the Arts.



NFAA Board members in Washington, DC (clockwise from front); NFAA President Grant Beglarian, Board Chairman William S. Ruben, Board members Lin Arison (partially obscured), Ted Arison, David Paul, John Benbow, William Turnbull, Earl Powell and Gay Kanuth, NFAA Vice President Leslie Laird Kruhly, and William Banchs.





NFAA Board member Willard Boyd, NFAA Vice President of Programs Gene Wenner, and NFAA Board members Chesterfield, Smith and Harold Glasser.



California ARTS awardees with Trustees John Houseman an

MEMBERS

SAMUEL I. ADLER	Chairman of the Board, The Adler Group Miami Beach
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TED ARISON	Chairman of the Board Hamilton Holding Company and Carnival Cruise Lines Miami
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JOHN HOUSEMAN	Director, Actor and Author New York
***GAY KANUTH*	Arts Patron Washington, DC
BELLA LEWITZKY	Founder and Artistic Director, Lewitzky Dance Company Los Angeles

*Term expired **Term began January, 1986

**RAUL P. MASVIDAL*	President and Chairman of the Board Miami Savings Investment Corporation Miami
**STUART OSTROW*	Theatrical Producer Pound Ridge, NY
***DAVID L. PAUL*	Chairman and Chief Executive Officer CenTrust Savings Miami
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WILLIAM W. TURNBULL	Distinguished Scholar in Residence and Former President Educational Testing Service Princeton
CARL J. WEINHARDT, JR. *(Deceased)*	Director, Bonnet House Ft. Lauderdale

*Term expired **Term began January, 1986

Mrs. Arison and Messrs. Beglarian, Brodsky, Powell, Ruben, Somer, Sparber and Straus comprise the Executive Committee of the Board of Trustees.

ADMINISTRATION
(As of September, 1986)

GRANT BEGLARIAN	President and Chief Executive Officer
†LESLIE LAIRD KRUHLY	Vice President, Public Affairs
GENE C. WENNER	Vice President, Programs
WILLIAM BANCHS	Director, Program Development
WILLIAM MARTIN	Director, Development
CORNELIA PEREIRA	Director, Communications
RACHEL DELGADO	Financial Manager
SARAH PRITCHETT	Assistant Director, Development
†HOLLY H. DAINES	Research Associate

†New York Office

COUNSEL

HOLLAND & KNIGHT	Legal Affairs
RAPAPORT, BOTT & COMPANY, P.A.	Financial Affairs
CHARLES CINNAMON	Public Relations

ARTS Awardees – A Five Year Retrospective

Some have considered NFAA to be the American foundation that identifies the country's future Baryshnikovs, Perlmans, Hepburns, O'Keefes, Steinbecks, etc.

Certainly, the creators of the Foundation have never been as bold as to say that this is the purpose for which NFAA was created in 1981.

Still, in its brief five year history, of the approximately 2,400 ARTS awardees, a great number maintain contact with NFAA with news of their artistic development. That, along with the number of ARTS awardees who are students in prestigious institutions throughout the country, serves as testimony that NFAA provides an important function to our society's cultural vitality.

The following are some examples:

- More than 15 ARTS music awardees are already full-fledged members of prominent symphony orchestras including the Chicago, Toronto, Detroit, Cleveland, Memphis and Honolulu symphony orchestras. Some perform in bands with Wynton Marsalis, Tommy Dorsey and Buddy Rich. ARTS awardees have also produced and performed on records.

- More than 35 ARTS dance awardees are members of dance companies in the United States and abroad including the American Ballet Theatre, New York City Ballet, Alvin Ailey, Dance Theatre of Harlem, Joffrey Ballet, Chicago City Ballet, Milwaukee Ballet and Ensemble Espanol. A number of ARTS awardees have choreographed works for major dance companies and for films.

- ARTS theater awardees have acted on and off-Broadway in such shows as "Brighton Beach Memoirs," "Cats," "Tap Dance Kid," "Biloxi Blues," "Sophisticated Ladies," "The Real Thing," "Hurlyburly," "Almos' a Man" and "Smile," which is scheduled to premiere in the winter of 1986.

- Actors have also appeared in recent feature length productions including, "Big Trouble in Little China," "Star Trek IV" "Ferris Bueller's Day Off," "A Chorus Line" and "Children of a Lesser God." Many actors also have television credits, including performances on "Dallas," the PBS children's show, "One Two Three, Contact!" "Days of Our Lives," "Lady Blue," "Spenser for Hire" and perform at the Chicago comedy showcase, "Second City."

- ARTS writers work at the *Village Voice* and *Oregonian,* and have had their works published in *Commentary,* the *New Yorker, Mademoiselle, Campus Voice* and *Allegheny Review.* Two are translating the works of German and Brazilian poets. Some are working on screenplays and their own poetry and fiction. Two are employed at major publishing houses in New York. Many write for college literary magazines and newspapers.

- ARTS visual artists are, in many cases, already independently practicing their art and have had major gallery showings. Many awardees work for graphic firms and some have had their illustrations published in books.

- A number of ARTS awardees work for arts organizations in administrative capacities. Another large number of ARTS awardees are employed as teachers at the college level and in private settings. Some ARTS awardees do not easily fit into categories—one awardee works as a television producer for Cable News Network, another has produced his own feature length science fiction films, another created the iconic representations for an educational computer software packet about cultural influences on art.

A significant aspect of NFAA's national work is the encouragement it offers to younger students still in secondary schools to pursue their artistic aspirations. This, and the national recognition given to them by NFAA, has had a tangible effect on the perception of school administrators of the value of the arts in their institutions and communities.

The following listing includes the numbers of ARTS awardees attending educational institutions or those who are members of professional arts organizations.

EDUCATIONAL AND PROFESSIONAL AFFILIATIONS OF 1980-86 ARTS AWARDEES

I. Number of ARTS Awardees attending or graduates of educational institutions

50 - Juilliard School
40 - Yale University
39 - New York University
35 - Harvard University
29 - University of Rochester, Eastman School of Music
24 - Curtis Institute of Music
24 - University of Texas - Austin
23 - Cooper Union
21 - Carnegie-Mellon University
21 - Oberlin College
21 - Southern Methodist University
21 - University of Michigan
20 - Rhode Island School of Design
18 - Northwestern University
18 - Parsons School of Design
17 - Syracuse University
16 - Indiana University - Bloomington
16 - Princeton University
15 - Cleveland Institute of Art
15 - School of Visual Arts
14 - Boston University
14 - Brown University
13 - Washington University
12 - Florida State University
12 - Wesleyan University
11 - Columbia University
11 - New England Conservatory of Music
11 - North Carolina School of the Arts
11 - School of the Art Institute of Chicago
11 - State University of NY - Purchase
10 - Temple University
10 - University of Southern California
9 - Columbus College of Art and Design
9 - Philadelphia Colleges of the Arts
9 - Pratt Institute
8 - Bennington College
8 - Brigham Young University
8 - Maryland Institute College of Art
8 - University of California - Los Angeles
8 - University of Cincinnati
7 - Berklee College of Music
7 - Manhattan School of Music
7 - Stanford University
7 - University of Chicago
7 - University of Miami
7 - University of Pennsylvania
6 - California Institute of the Arts
6 - Duke University
6 - University of California - Berkeley
5 - Adelphi University
5 - Arizona State University
5 - Cornell University
5 - Kansas City Art Institute
5 - North Texas State University
5 - Peabody Institute
5 - Rutgers University
5 - Swarthmore College
5 - University of Illinois
5 - University of Kansas

245 other educational institutions have 4 or fewer ARTS awardees

II. Number of ARTS Awardees working in professional situations

6 - Alvin Ailey
4 - American Ballet Theatre
1 - American Dance Machine Co.
1 - Ballet Frankfurt (West Germany)
1 - Ballet Hysell
1 - Biloxi Blues, National Tour
1 - Centro Studi Danza (Italy)
2 - Chicago City Ballet
1 - Chicago Symphony Orchestra
1 - Cleveland Ballet Company
1 - Cleveland Symphony Orchestra
1 - Corpus Christi Ballet
1 - Dallas Dance Theater
2 - Dance Theater of Harlem
1 - Dayton Contemporary Dance Co.
1 - Detroit Symphony Orchestra
1 - Eighty with 48
1 - Ensemble Espanol
2 - Feld Ballet
2 - Hartford Ballet
1 - Honolulu Symphony Orchestra
2 - Houston Ballet
1 - Martha Graham Center
2 - Jazzbeat Productions
4 - Joffrey Ballet
1 - Kansas City Ballet
1 - Memphis Symphony
2 - Miami City Ballet
1 - Milwaukee Ballet
1 - Minnesota Dance Theater
1 - New York City Ballet
1 - North Carolina Ballet
1 - Ohio Ballet
1 - One, Two, Three Contact-PBS series
1 - Orquesta Sinfonica Municipal-Caracas
1 - Royal Winnipeg Ballet
2 - San Francisco Ballet
1 - Saskatchewan Theater Ballet
1 - Second City
1 - Sesame Street
1 - "Smile," Broadway Production
1 - Starving Artists' Productions
1 - Studio of Jack Richard
1 - Toronto Symphony
1 - Tulsa Ballet Theatre
1 - Vidyanjali Indian Classical Dance
1 - Virginia Stage Company
1 - Washington Ballet
1 - Wynton Marsalis band
1 - Young Concert Artists, Inc.

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Alma College, Alma, MI
Antonelli Institute of Art & Photography, York, PA
Art Academy of Cincinnati, Cincinnati, OH
Augustana College, Rock Island, IL
Bard University, Annandale-on-Hudson, NY
Barry University, Miami, FL
Beaver College, Glenside, PA
Bennington College, Bennington, VT
Berklee College of Music, Boston, MA
Boston University, Boston, MA
California Institute of the Arts, Valencia, CA
Carnegie-Mellon University, Pittsburgh, PA
Centenary College of Louisiana, Shreveport, LA
Chautauqua Institution, Chautauqua, NY
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Marywood College, Scranton, PA
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Mills College, Oakland, CA
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Ohio Northern University, Ada, OH
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Pepperdine University, Malibu, CA
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Rockford College, Rockford, IL
San Jose State University, San Jose, CA
School of the Museum of Fine Arts, Boston, MA
School of the Art Institute of Chicago, Chicago, IL
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Shenandoah Conservatory, Winchester, VA
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Although the largest proportion of funds received by NFAA is for general support of NFAA operations, an increasingly significant portion of contributed funds is earmarked for specific projects and programs. NFAA depends heavily on these generous contributions and grants for sustaining and enhancing its services to the nation's young artists.

The amounts, sources and purposes of such specified funds are listed below.

$150,000	Arison Foundation for the Corporate Development project.
25,000	Arison Foundation for ARTSfest at Sea — JUBILEE project.
4,000	Frank and Lydia Bergen Foundation for partial support of ARTS activities and musicians in New Jersey.
15,000	Mr. and Mrs. Zev Bufman for Aspen ARTSfest.
20,000	Cranston Securities for underwriting ARTS 1986 in the District of Columbia.
3,560	Cummins Engine Foundation for Columbus, Indiana ARTSfest.
25,000	Christian A. Johnson Endeavor Foundation for ARTS.
50,000	Knight Foundation for ARTS activities in selected states.
20,000	Levine Foundation for the Arts for supporting ARTS in New Jersey and Metropolitan New York City.
59,025	For endowing the Anne Kaufman M. Fund in support of ARTS writing awardees by the Horace Goldsmith Foundation and by friends and family of the late Mrs. Anne Kaufman.
25,000	McGraw Foundation in support of ARTS.
5,000	Metro Dade County Council of the Arts and Sciences for ARTS and ARTSfest in Dade County.

5,000	Bessie I. Mueller in support of the 1986 ARTS music auditions in memory of Robert E. Mueller.
32,000	Pepsi-Cola U.S.A. in support of ARTS.
5,000	The Reed Foundation in support of ARTS.
10,000	Mr. and Mrs. Richard Sandor for support of ARTS in Oklahoma in honor of Senator and Mrs. David Boren.
2,000	Security Pacific Foundation for ARTS activities in California.
7,000	South Florida Cultural Consortium for ARTSfests in Broward, Dade, Monroe and Palm Beach counties.
9,999	U.S. Department of Education for partial costs of presenting 1986 Presidential Scholars in the Arts at the John F. Kennedy Center for Performing Arts, Washington, D.C.
15,000	PROPS for establishment of "Charles Cinnamon Awards" to former ARTS awardees.
2,500	Youth Development Foundation in support of ARTS.

The Anne M. Kaufman Fund

In 1985-86, the Anne M. Kaufman Fund was established at NFAA by friends and family of the late Mrs. Kaufman. With capital of nearly $60,000, it is expected that the Fund will generate at least $5,000 in annual interest income. This income will be used to underwrite an ARTS award to a writer or writers whose works best demonstrate the most effective use of humor.

The first Anne M. Kaufman Award will be announced in January 1987. Any interest monies that remain after the award(s) are distributed will be used for partial subsidy of the ARTS judging process in the field of writing.

The roster of contributors to the Fund in remembrance of Anne M. Kaufman is printed below.

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Author Isaac Bashevis Singer, ballet star Edward Villella, actress Raquel Welch and Broadway producer George Abbott (partially obscured) greet 1986 AFTS awardees Isabella Lippi, Anna Almarez and Phillip Lewis at An Affair of the Arts.

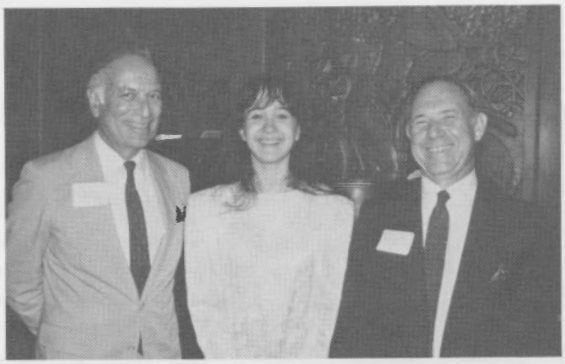


1986 Affair of the Arts Chair Christa Paul, hostess Sandy Paul, NFAA President Grant Beglarian and Trustee Lin Arison at a luncheon at the home of Mrs. Paul to presell tables for the Affair.





Miami City Ballet Director Edward Villella demonstrates ballet technique with ARTS awardee Philip Neal aboard ARTSfest at Sea II.



Mayfair developer Kenneth Treister and Byron Sparber, head of the Miami Camerata Committee, with ARTS awardee Anne Marie Bobby.

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Alan Master, Chair of the New York Camerata Leadership Board, with ARTS awardees Louise Roberts (ARTS '80) and Kevin Hays (ARTS '86).



Washington ARTSfest performers with NFAA Vice President of Programs Gene Wenner.

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Advanced Training Programs and Work Opportunities

In 1985-86, NFAA financial and human resources were primarily devoted to ensuring that the ARTS program maintain its high quality throughout its transition from being administered at Educational Testing Service to being operated entirely from NFAA headquarters in Miami with technical services provided by Miami-Dade Community College.

However, through the generosity of PROPS, an organization of professional women in the arts, NFAA was able to present its first Cinnamon Award in the Arts to six former ARTS awardees who won the awards for their proposals on specialized career entry projects in each of the arts fields. Stipends were awarded to: Michael Arnowitt, a composer/pianist from Montpelier, VT; Tara Core Baudean, a dancer/choreographer from Baton Rouge, LA; Melanie Drane, a poet from East Lansing, MI; Eugene Martin, a filmmaker from Philadelphia, PA; Louise Roberts, an actress from New York, NY and Eric Ruske, a French hornist from Cleveland, OH.

The PROPS initial gift of $15,000 to NFAA provides for annual stipends to at least five former ARTS awardees, one each in dance, music, theater, visual arts and writing. In 1986-87, the awards will be open to 1980-82 ARTS awardees.

Other advanced training projects which received modest NFAA support included the sponsorship of ARTS music awardees Christopher Fang of Salt Lake City, UT and John DiLutis of Perry Hall, MD at the first Great Woods Summer Institute. Other ARTS music awardees participated in the Bowdoin Summer Music Festival including: Sang Min Park of Bergenfield, NJ; Ron Zamir of Forest Hills, NY; James Crawford of Winston-Salem, NC and Jennifer Echols of Pembroke Pines, FL.

Choreographer Helen Coope works with ARTS dance awardees Stephen Galloway, Laurie Jones and Jerome Kipper at the Carlisle Project in Carlisle, PA.



ARTS awardee John D. Kinchen III was presented at a Camerata at the Windsor Court Hotel in New Orleans. (Seated in front are Charles Cinnamon, Mickey Easterling and Kurt Stielhack.)



In dance, Jerome Kipper of Binghamton, NY received a special scholarship to attend the Carlisle Project Summer Workshop for ballet students.

Visual arts awardee Robert Fisher of Cincinnati, OH received a special scholarship to attend the Open Door Student Exchange, a program which annually sponsors summer arts tours in Europe.

At the same time, NFAA also launched a special work/career opportunities section in its newsletter NOTICES. A portion of each newsletter (issued three times a year) is devoted to opportunities available to young artists in various art forms.

1986 Charles Cinnamon Awards in the Arts

The Charles Cinnamon Awards in the Arts Awards were given to ARTS awardees who demonstrated the need for funds to undertake a specific project to advance their artistic career.

Michael Arnowitt, 1980 music awardee and Presidential Scholar in the Arts, Montpelier, VT, Yale graduate

partial support of the first professional performance of Bach's B-Minor Mass in Vermont

Tara Core Baudean, 1980 dance awardee, Baton Rouge, LA, Louisiana State University graduate and member of Creative Dance Center of Lovington, LA

partial support of the cost of manufacturing costumes for her East Indian dance company

Melanie E. Drane, 1981 writing awardee, Bonn, West Germany, Princeton graduate

partial support of her project to translate into English the works of contemporary German poets

Eugene Martin, 1981 visual arts awardee, Philadelphia, PA, graduate student at Temple University

partial support for a documentary film of Philadelphia neighborhoods as an old and evolving urban center

Louise Roberts, 1980 theater awardee and Presidential Scholar in the Arts, New York, NY, Carnegie-Mellon graduate

partial support for her theater repertory company in New York of former Carnegie-Mellon classmates

Eric William Ruske, 1981 music awardee, Cleveland, OH, Northwestern University graduate

partial support of travel costs for his accompanist for professional engagements outside of Cleveland

ARTS/Arts Recognition and Talent Search













THE FOUR CATEGORIES OF RECOGNITION IN ARTS

FINALIST: Young artists who are distinguished relative to their peers by outstanding creativity, imaginativeness, technical proficiency and consistency in the body of work presented. They are exceptional at this age in accomplishment in their chosen art form.

SEMIFINALIST: Young artists whose work or performance exhibits many of the same characteristics as finalists but to a lesser degree—particularly with regard to the degree of consistency in the body of work presented.

MERIT AWARDEES: Young artists with noteworthy abilities whose work or performance, though less accomplished than that of finalists or semifinalists, is deserving of encouragement and worthy of recognition.

HONORABLE MENTION AWARDEES: Young artists with above average abilities whose work or performance is deserving of encouragement.

The following abbreviations are used in the statistical tables:
Award: F=Finalist ($3000); S=Semifinalist ($1500); M=Merit ($500); H=Honorable Mention (non-cash)

REGISTRANTS BY ETHNIC GROUPINGS

283	African American, Black
14	American Indian or Alaskan native
223	Asian Pacific American
146	Hispanic American
3,887	White or Caucasian
71	Other
171	Prefer not to respond
106	Multiple responses
4,901	Total

REGISTRANTS BY EDUCATIONAL INSTITUTIONS ATTENDED

Enrolled in School

3,338	Public
920	Independent
277	Public/Performing and Visual Arts
288	Independent/Performing and Visual Arts
78	No Response
4,901	Total

REGISTRATIONS AND AWARDS BY ART FIELD

	Registrations	F	S	M	H	Total
Dance	599	7	8	12	50	77
Music	1,504	11	14	5	60	90
Theater	893	2	14	6	54	76
Visual Arts	1,873	7	6	7	31	51
Writing	726	8	10	—	11	29
TOTALS	5,595	35	52	30	206	323

ARTS SUMMARY DATA ON PARTICIPATION 1985-86

State	Registrations	F	S	M	H	Total
Alabama	37	—	—	—	2	2
Alaska	12	—	—	—	—	—
Arizona	87	—	—	—	3	3
Arkansas	29	—	1	—	1	2
California	613	5	3	3	31	42
Colorado	72	—	1	—	1	2
Connecticut	155	1	3	3	5	12
Delaware	19	—	—	—	1	1
District of Columbia	51	—	1	—	3	4
Florida	288	1	4	3	16	24
Georgia	102	—	—	—	2	2
Hawaii	26	—	—	—	1	1
Idaho	8	—	—	—	—	—
Illinois	143	4	2	—	4	10
Indiana	100	—	—	—	2	2
Iowa	44	—	—	—	—	—
Kansas	47	—	—	—	2	2
Kentucky	32	—	—	—	1	1
Louisiana	109	—	2	—	6	8
Maine	34	—	—	—	2	2
Maryland	238	3	2	2	9	16
Massachusetts	159	2	2	1	5	10
Michigan	165	—	1	—	6	7
Minnesota	89	—	—	—	1	1
Mississippi	16	—	—	—	1	1
Missouri	75	—	—	—	2	2
Montana	14	1	—	—	—	1
Nebraska	52	—	—	—	—	—
Nevada	14	—	—	—	—	—
New Hampshire	19	1	—	—	—	1
New Jersey	260	3	2	2	7	14
New Mexico	21	—	1	—	—	1
New York	662	3	8	5	29	45
North Carolina	63	—	3	—	3	6
North Dakota	6	—	—	—	1	1
Ohio	294	—	3	2	10	15
Oklahoma	69	—	—	—	3	3
Oregon	73	1	—	1	2	4
Pennsylvania	308	4	7	—	9	20
Puerto Rico	16	—	—	—	1	1
Rhode Island	22	—	—	—	—	—
South Carolina	61	—	1	—	—	1
South Dakota	2	—	—	—	—	—
Tennessee	62	—	—	1	—	1
Texas	336	1	3	7	24	35
Utah	30	—	—	—	2	2
Vermont	31	1	—	—	—	1
Virginia	158	2	—	—	3	5
Virgin Islands	6	—	—	—	—	—
Washington	117	2	1	—	1	4
West Virginia	23	—	—	—	—	—
Wisconsin	82	—	1	—	2	3
Wyoming	16	—	—	—	1	1
Unspecified	28	—	—	—	1	1
Total	5,595	35	52	30	206	323

"I just wanted to let you know how much I appreciate the support that the NFAA has given to young artists. Winning the ARTS award in 1981 has helped me tremendously and I appreciate the fact that all of us who won ARTS awards continue to receive information and opportunities from NFAA. Thank you for the encouragement."

—DEIRDRE SLATER
ARTS Awardee, 1981

NOTE: The numbers in parentheses are the registrations for each state.

The following abbreviations are used throughout the ARTS Roster:
Art field: D=Dance; M=Music; T=Theater; V=Visual Arts; W=Writing.
Award: F=Finalist ($3000); S=Semifinalist ($1500); M=Merit ($500); H=Honorable Mention (non-cash)

Presidential Scholars in the Arts are identified by the symbol •.



ALABAMA (36)
LISA BARNETT, Gardendale (V/H)
Alabama School of Fine Arts
JAMES BLACKMON, Northport (T/H)
Tuscaloosa County High School

ALASKA (12)

ARIZONA (87)
JONATHAN EUGENE JENNINGS, Phoenix (T/H)
Sunnyslope High School
MARGARITA PORFIRIS, Tucson (M/H)
University High School
JOHN H. RICHARD, Tucson (M/H)
Santa Rita High School

ARKANSAS (29)
ROBERT BRUCE CONN, Little Rock (D/S)
North Carolina School of the Arts
HEIDI J. JULIEN, Jonesboro (M/H)
Jonesboro High School
LAURA A. JONES, Little Rock (D/S)
American School

CALIFORNIA (613)
DOUGLAS DYLAN AITKEN, Palos Verdes Estates (V/H)
Palos Verdes High School
CHARLOTTE L. BEHRENDT, Palos Verdes (M/S)
Palos Verdes High School
VICTOR A. BENEDETTI, Beverly Hills (M/M)
Beverly Hills High School
KIRSTEN PAIGE BENTON, Rolling Hill Estates (T/H)
Palos Verdes High School
AMANDA LEIGH BOWERS, Los Angeles (T/H)
Crossroads School of the Arts
MATTHEW L. BROOME, Benicia (V/H)
Benicia High School
TINA M. COFFMAN, Nevada City (V/F)
Nevada Union High School
WENDY REBOSURA COQUILLA, San Jose (V/H)
Oak Grove High School
SAMANTHA MICHELLE CRISP, Lemoore (D/H)
Lemoore High School
LAURA S. FRAUTSCHI, Altadena (M/H)
John Muir High School
MARJORIE JEANNETTE GRUNDVIG, Davis (D/H)
Davis Senior High School
BENITO IGOR GUTIERREZ, La Canada (V/H)
La Canada High School
DANA MAI HASH, Sacramento (D/S)
Loretto High School
JENNIFER A. JESSUM, Beverly Hills (D/H)
Beverly Hills High School
DAVID J. MERLIN-JONES, Los Angeles (M/H)
Interlochen Arts Academy
ROMY SHARON KARZ, Northridge (D/H)
Professional Children's School
DANIEL P. KELLEY, Studio City (M/H)
The Buckley School
ELIZABETH JOYCE KONIECZNY, Goleta (V/H)
Dos Pueblos High School
•CHAD JONAS KRENTZMAN, Beverly Hills (T/F)
Beverly Hills High School
KIRA FALINE LA FLAMME, Oakland (T/H)
Far West High School
LENNA KATHERINE LEBOVICH, Los Angeles (V/H)
Westlake School for Girls
•PHILLIP DAVID LEWIS, Beverly Hills (W/F)
Beverly Hills High School
JENNIFER CHAMBERS LYNCH, Redondo Beach (W/H)
Interlochen Arts Academy
OLGA MILOSAVLJEVIC, Santa Monica (V/F)
Westlake School for Girls
DEIRDRE SANDRA MONTGOMERIE, Los Angeles (V/H)
Venice High School
EMILY PEARSON, Walnut Creek (T/M)
Las Lomas High School
CHRISTOPHER CONRAD PICKERT, Los Angeles (V/H)
Los Angeles Center for Enriched Studies
DAVID GILLEN ROW, Truckee (T/H)
Webb School of California
CHRISTINA V. SCHWARZ, Palo Alto (M/S)
Henry M. Gunn High School
JOSHUA SHEDROFF, Berkeley (M/H)
Berkeley High School
•JEFFREY A. SHELP, Venice (V/F)
Venice High School
SCOTT M. SORRENTINO, Westlake Village (M/H)
Crespi Carmelite High School
SHERYL L. STAPLES, Northridge (M/F)
Crossroads School of the Arts
KERRY ELLEN THOMAS, Los Altos (D/H)
Saint Francis High School

LISA KATHERINE POLLAK, Birmingham (W/H)
Andover High School
PHYLLIS R. WELIVER, Interlochen (M/H)
Interlochen Arts Academy

MINNESOTA (89)
PATRICK RIEDER SHERIDAN, So. St. Paul (M/H)
Cretin High School

MISSISSIPPI (16)
SUSAN MICHELLE BARBER, Ocean Springs (D/H)
Ocean Springs High School

MISSOURI (75)
ANNE ELIZABETH KRESKO, St. Louis (T/H)
Oldfields School
ANDREW JON REZNIK, St. Louis (V/H)
Parkway Central Senior High School
JOHN L. ROGERS, Columbia (T/H)
Rock Bridge High School

MONTANA (14)
*JULIA LYNN GREEN, Stevensville (W/F)
Stevensville High School

NEBRASKA (51)

NEVADA (14)

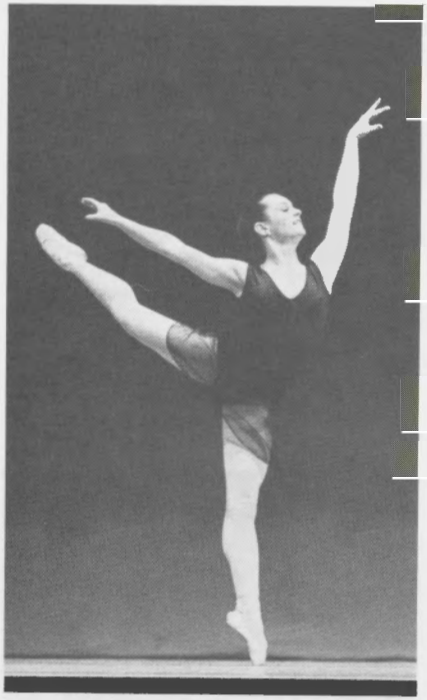
NEW HAMPSHIRE (18)
*SANTHE LYN TSETSILAS, Derry, (D/F)
Pinkerton Academy

NEW JERSEY (260)
TRACY A. DE VAUGHN, Irvington (V/S)
Frank H. Morrell High School
HILLARY JANE JACKSON, Princeton Junction (D/M)
West Windsor-Plainsboro High School
KIMBERLY DOROTHY KIMBLE, Newfoundland (D/H)
West Milford Twp. High School
DAVID MICHAEL KRIEGEL, Ridgewood (T/S)
Ridgewood High School
MORRIS S. LEE, Short Hills (M/H)
Millburn Senior High School
*SAMUEL PRICE LIPSYTE, Closter (W/F)
NVRHS at Demarest
GREGORY SCOTT MALLEK, Bernardsville (M/H)
Bernards High School
ROBERT MELEE, Parlin (V/H)
Middlesex County Vocational Technical High School
DIANE BERNADETTE MOSTELLO, Princeton Junction (W/F)
West Windsor-Plainsboro High School
JEREMY MICHAEL NACHT, Englewood (V/M)
Dwight Morrow High School
RICHARD CHATMAN PEAK, Newark (T/H)
Arts High School
CAROL E. RODLAND, Ridgewood (M/F)
Ridgewood High School
MARISSA E. REGNI, Ridgewood (M/H)
Ridgewood High School
CHRISTINA LESLEY-ANNE WRIGHT, Caldwell (V/H)
James Caldwell High School

NEW MEXICO (21)
ANNA GUNN, Tesuque (T/S)
Santa Fe Preparatory School

NEW YORK (657)
PHYLLIS MARION ALIA, Dix Hills (T/H)
Half Hollow Hills High School West
FELICE ELLEN AMERA, Kew Gardens Hills (D/H)
La Guardia High School of Music and the Arts
LISA CHRYSANTHIA ARRINDELL, Brooklyn (T/H)
La Guardia High School of Music and the Arts
JACQUELINE ATKATZ, Bronx (D/H)
La Guardia High School of Music and the Arts
LISA BETH BERLAN, Dix Hills (V/H)
Half Hollow Hills High School West
LESLIE H. BOORSTEIN, Great Neck (V/M)
Great Neck South Senior High School
EVELINA BROZGUL, Long Island City (V/H)
High School of Art and Design
MARTHA ELIZABETH CALLARI, Brooklyn (T/H)
La Guardia High School of Music and the Arts
BRENDA M. COWAN, Webster (V/S)
Webster High School
AMY BETH DZIEWIONTKOWSKI, Flushing (T/H)
La Guardia High School of Music and the Arts
VICTORIA EDGAR, St. James (D/H)
Smithtown High School East
HOLLY FRANCIS, Laurelton (T/S)
La Guardia High School of Music and the Arts
AMANDA JANE GRONICH, New York (T/S)
La Guardia High School of Music and the Arts
ALEXANDER HARRINGTON, Larchmont (T/H)
Mamaroneck High School
TIMOTHY S. HEGARTY, New Rochelle (M/F)
New Rochelle High School
AMY NICOLE HEGGINS, Jamaica (D/S)
La Guardia High School of Music and the Arts
JYHYE HYUN, New York (M/H)
Anglo-American High School
ERIC S. JOHNSON, Ballston Lake (M/H)
Shenendehowa High School
*JEROME DAVID KIPPER, Binghamton (D/F)
Professional Children's School
JACKELIN LAM, New York (M/H)
Professional Children's School
JENNA RAE LAVIN, New York (D/S)
School of American Ballet
EDWIN ANTHONY LUGO, Bronx (T/M)
La Guardia High School of Music and the Arts
RICHARD HUNTINGTON MANSFIELD, Rochester (T/M)
School of the Arts at Monroe
JOHN ANTHONY MARAFFI, Bronx (T/H)
La Guardia High School of Music and the Arts
CARRIE A. MENDEZ, Bronx (D/H)
La Guardia High School of Music and the Arts
ELIZABETH MERANUS, Bronx (D/H)
La Guardia High School of Music and the Arts
ELIZABETH ANN MC NELIS, Yonkers (D/H)
Our Lady of Victory Academy
MELISSA A. MIELENS, East Greenbush (M/H)
Columbia High School





LUZ ALINA MUNOZ, Jackson Heights (T/S)
La Guardia High School of Music and the Arts
RACHEL VEERA POLLARD, New York (T/S)
La Guardia High School of Music and the Arts
JOSEPH RICHARD QUIJANO, New York (D/H)
La Guardia High School of Music and the Arts
*DESMOND SERANDIE RICHARDSON, Laurelton (D/F)
La Guardia High School of Music and the Arts
ERIC A. SABATINO, Long Island City (M/H)
Brooklyn Friends School
CARA F. SCHER, Wantagh (T/H)
Wantagh High School
ABIGAIL SHAPIRO, New York (W/H)
The Chapin School
MAYA SLEPACK, Brooklyn (D/H)
La Guardia High School of Music and the Arts
CHRISTOPHER E. SMITH, West Seneca (D/M)
West Seneca East Senior High School
DAWN MARIE STEWART, Jamaica (D/H)
La Guardia High School of Music and Arts
JULIE STRUTIN, Elmhurst (T/H)
La Guardia High School of Music and the Arts
STEVEN JAY TANNEN, Mamaroneck (T/H)
Mamaroneck High School
HEWAN KERSHAW TOMLINSON, New York (D/H)
La Guardia High School of Music and the Arts
JESSICA MIRIAM TURKEN, New York (D/H)
La Guardia High School of Music and the Arts
CHERISE DEBBIE VILLAFANA, Brooklyn (T/H)
La Guardia High School of Music and the Arts
ANNE BROKAW WHITE, Shrub Oak (D/H)
Professional Children's School
RON ZAMIR, Forest Hills (M/S)
Hunter College High School

NORTH CAROLINA (63)
JONATHAN D. FISCHER, Greenville (M/H)
Interlochen Arts Academy
JULI A. HANSEN, Wilmington (M/S)
North Carolina School of the Arts
MICHELE A. JAMES, Matthews (M/S)
East Mecklenburg High School
THOMAS P. MC GINNIS, Raleigh (M/H)
W.G. Enloe School
JOHN L. ROOT, Winston-Salem (M/S)
North Carolina School of the Arts

NORTH DAKOTA (6)
JOHN MC KENZIE, Grand Forks (W/H)
Central High School

OHIO (294)
SARAH ANNE BELL, Shaker Heights (T/H)
Shaker Heights High School
NOAH A. BLESS, Cincinnati (M/H)
School for Creative and Performing Arts
JOHN PHILIP DEEVER, Westerville (W/H)
Westerville South High School
CHRISTOPHER L. DINGWELL, Cincinnati (V/M)
Walnut Hills High School
ROBERT W. FISHER, Cincinnati (V/S)
Moeller High School
CHRIS E. HASSELBRING, Ashland (M/H)
Ashland High School
DAVID B. HATTNER, Toledo (M/S)
Interlochen Arts Academy
GRIFFITH HSU, Painesville (W/S)
Hawken School
CHARLES J. LARRY, Cincinnati (M/H)
School for Creative and Performing Arts
JACQUELINE LYNN JOHNSON, Cincinnati (T/H)
School for Creative and Performing Arts
SARAH ELIZABETH MANN, Cincinnati (T/H)
School for Creative and Performing Arts
JAMES MASON, Ashland (M/H)
Ashland Senior High School
JENNIFER LEE MILLIGAN, Westerville (T/H)
Ft. Hayes Performing Arts High School
DANA MARIE SIDNEY, Shaker Heights (T/H)
Shaker Heights Senior High School
KEVIN K. ZURMUEHLEN, Ravenna (M/M)
Crestwood High School

OKLAHOMA (69)
KYLE LEE CORLEY, Tulsa (T/H)
Memorial High School
PAUL C. HAYES, Tulsa (M/H)
Metro Christian Academy
CINDY KIRSTEN ROBINSON, Weatherford (M/H)
Weatherford High School

OREGON (73)
*KARI ELIZABETH DE LONG, Portland (D/F)
Thomas Jefferson High School
SHARIE LYNN DIETZ, Portland (D/M)
Thomas Jefferson High School

PENNSYLVANIA (308)
TANYA YVETTE ALEXANDER, Philadelphia (W/S)
Creative and Performing Arts
EUN-MEE AHN, Philadelphia (M/H)
Philadelphia High School for Girls
ZANE A. BOOKER, Philadelphia (D/S)
Archbishop Carroll High School for Boys
*OSSIE BOROSH, Philadelphia (M/F)
Lower Merion High School
MARY A. DI LUCIA, Norristown (W/S)
Mount Saint Joseph Academy
*JANEEN LOUISE ELLIOTT, Pittsburgh (D/F)
Peabody/Performing Arts
ROBERTO L. GOMEZ, Philadelphia (V/S)
Creative and Performing Arts
GREGORY A. HILLIARD, Philadelphia (V/H)
Olney High School
MELISSA A. KLEINBART, Plymouth Meeting (M/S)
Plymouth Whitemarsh High School
LYNN MARGARET KOBLE, State College (V/H)
State College Area Senior High School
SUSAN E. MOYER, Lancaster (M/H)
J.P. McCaskey High School
JONATHAN CHARLES NEVILLE, Camp Hill (T/H)
East Pennsboro Area High School
CAITIE LYN OBENOUR, Hickory (D/H)
Fort Cherry Sr/Jr High School
AMY A. ONGIRI, Bethlehem (W/H)
St. Francis Academy
JOHN M. PAGE, Philadelphia (V/H)
Central High School
KAREN LEE RICHARDS, Wilkes-Barre (D/S)
E.L. Meyers High School
HUGH J. SUNG, Bala Cynwyd (M/F)
Penn. Center Academy
JUSTIN VICARI, Pittsburgh (W/F)
Keystone Oaks High School
ELISABETH FORD WEIGLE, Lewistown (M/H)
Interlochen Arts Academy

PUERTO RICO (16)
LUIS G. ROSARIO LLUVERAS, Country Club (V/H)
Central de Bellas Artes

RHODE ISLAND (22)

SOUTH CAROLINA (61)
J. MATTHEW LOVETTE, Clemson, (V/S)
North Carolina School of the Arts

SOUTH DAKOTA (2)

TENNESSEE (62)
THOMAS G. POLLARD, Nashville (M/M)
Hillsboro High School

TEXAS (336)
LISA MICHELLE ADAMS, Kingwood (D/H)
High School for the Performing & Visual Arts
ANNA MARIA ALMARAZ, Houston (D/M)
High School for the Performing & Visual Arts
PEDRO BAUZA, Houston (V/H)
High School for the Performing & Visual Arts
PHILIP GRIFFIN BRAUN, Dallas (D/M)
Arts Magnet High School
SUSANNA MARY COHEN, Austin (T/M)
Westlake High School
SHANE D. CRAIG, Houston (M/H)
High School for the Performing & Visual Arts
DAMON T. CRISWELL, Dallas (M/H)
Arts Magnet High School
CAROL SHANNON DAWKINS, Houston (D/H)
High School for the Performing & Visual Arts
JENNY-REBECCA DICKENS, Dallas (T/H)
The Greenhill School
AMI HAKUNO, Houston (M/H)
Memorial High School
*JONATHAN M. HECK, Houston (V/F)
High School for the Performing & Visual Arts
JACK DAVIS HOBDY, Irving (D/H)
Arts Magnet High School
ERIC LEVANCE GALATAS, Galveston (D/H)
Ball High School
VALERIE ANN HERNANDEZ, Houston (D/H)
High School for the Performing & Visual Arts
RODOLFO IBARRA, Houston (V/H)
High School for the Performing & Visual Arts
SHARON KAYE JONES, Dallas (T/H)
The Greenhill School
KERITH ELENA KIRKWOOD, Dallas (D/H)
Arts Magnet High School
LESLIE ALLYSON LAM, Houston (D/H)
High School for the Performing & Visual Arts
BRENDA JOYCE MAESE, Friendswood (D/H)
High School for the Performing & Visual Arts
JENNIFER CELESTE MATTINGLY, Beaumont (D/M)
Monsignor Kelly High School
KATHLEEN M. MC GRATH, Lubbock (M/H)
Monterey High School
PATRICIA A. MEBUS, Arlington (M/H)
Arlington High School
MELISSA KELLY O'CONNELL, Houston (T/H)
High School for the Performing & Visual Arts
KELLY MICHELLE PERKINS, Keller (T/H)
Keller High School
AARON D. PINO, San Marcos (M/H)
Interlochen Arts Academy
DAVID ANTHONY POGUE, Houston (W/H)
High School for the Performing & Visual Arts
ERNEST LEE PUGH, JR., Houston (D/M)
High School for the Performing & Visual Arts
SARA LEONA RODNEY, Houston (V/H)
High School for the Performing & Visual Arts
WALTER A. SCHRANK, Houston (V/M)
High School for the Performing & Visual Arts
MARGRET LYNN SHICK, San Antonio (T/S)
Robert E. Lee High School
EMILY MICHELE STOUFFER, Carrollton (T/H)
Newman Smith High School
ANDREW GARRETT THORNTON, Boerne (T/S)
Churchill High School
CHRISTOPHER WALKER, Houston (M/M)
High School for the Performing & Visual Arts
DOUG C. YOUNG, Houston (M/S)
High School for the Performing & Visual Arts

UTAH (30)
WEIKAI C. FANG, Salt Lake City (M/H)
Skyline High School
ROBERT CRAIG TALBOT, Bountiful (M/H)
Bountiful High School

VERMONT (31)
JENNIFER ALICE BATES, Middlebury (W/F)
Middlebury Union High School

VIRGINIA (158)
MARCIA KATHLEEN CHAMBERLAIN, Springfield (W/H)
West Springfield High School
KEITH D. HINTON, Yorktown (M/F)
York High School
*PHILIP HAWKINS NEAL, Richmond (D/F)
St. Paul's School
SHEILA L. ROBERTS, Richmond (M/H)
Highland Springs High School
DARREN PHILLIP REDICK, Reston (D/H)
North Carolina School of the Arts

VIRGIN ISLANDS (6)

WASHINGTON (117)
RUTH ELLEN BLEDSOE, Seattle (T/S)
The Bush School
MATTHEW JOHN MADSEN, Tacoma (D/H)
Terra Linda High School
DEIRDRE ANN MC CREADY, Bellevue (D/H)
Eastside Catholic High School
MALANI V. RAMAN, Seattle (D/F)
University Preparatory Academy
LEE TANDY SCHWARTZMAN, Seattle (W/F)
Lakeside Upper School

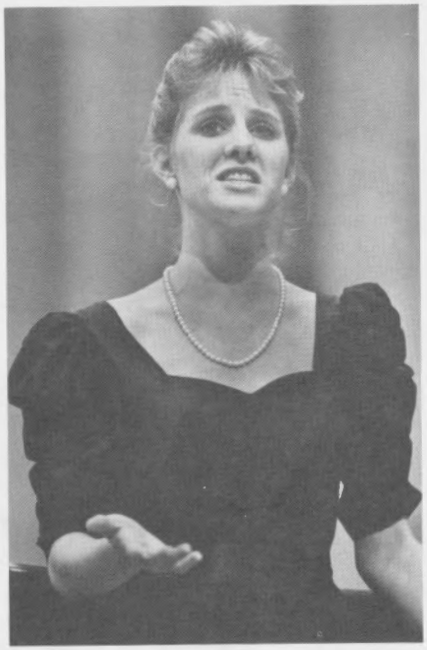
WEST VIRGINIA (23)

WISCONSIN (82)
JEANNETTE L. BITTAR, Madison (M/H)
Interlochen Arts Academy
DE ANN M. BURGER, Superior (M/H)
Superior Senior High School
JOHN P. LANDEFELD, Stevens Point (M/S)
Stevens Point Area Senior High School
JAMIE WESLEY WAY, Evanston (M/H)
Interlochen Arts Academy

WYOMING (16)

UNSPECIFIED (37)

TOTAL REGISTRATIONS 5,593



ARTS ADJUDICATION PANEL MEMBERS

Dance	*PAUL SANASARDO*	Artistic Director, Paul Sanasardo Dance Company, New York
	JAMES TRUITTE	Associate Professor of Dance, University of Cincinnati
	ELIZABETH WALTON	Chair, Dance Department, University of Maryland
	BARBARA WEISBERGER	Founder of The Pennsylvania Ballet
Music	*JANE ALLEN*	Concert Pianist; St. Louis Conservatory
	FRANK BATTISTI	Professor, New England Conservatory
	MILTON KATIMS	Conductor and Violist, Director (retired) Seattle Symphony, Washington
	RICHARD MASSMANN	Professor of Music, Conductor, University of Minnesota
	RUFUS REID	Jazz Bassist; Director of Jazz Studies and Performance Program, William Paterson College, New Jersey
	WILLIAM WARFIELD	Bass Baritone; Actor; Chairman of Voice Division, University of Illinois
Theater	*LUIS AVALOS*	Actor and Screenwriter, California
	FRANCHELLE STEWART DORN	Actress; Host, PBS Series "Working Women," Washington, D.C.
	JOHN FAUST	Member of the Board, Secondary School Theatre Association, St. Louis, Missouri
	EDWARD HASTINGS	Resident Director, American Conservatory Theater, San Francisco, California
	JONI LEE JONES	Lecturer, Howard University, Washington, D.C.
Visual Arts	*JOHN BIGGERS*	Painter, Muralist, Houston, Texas
	PHIL CHAN	Visiting Artist, University of Texas
	DIANA EMERY HULICK	Director, Art Galleries, University of Maine
	SAMELLA LEWIS	Professor of Art History, Scripps College; Editor of The International Review of African American Art magazine, Los Angeles, California
	LLOYD NEW	American Indian Art Specialist, New Mexico
	JOE NICASTRI	Painter, Miami, Florida
Writing	*PAUL CUBETA*	Director, Bread Loaf School of English, Vermont
	PAMELA WHITE HADAS	Author, New York, New York
	LORE SEGAL	Author, University of Illinois
	ELIZABETH SEWELL	Author, Greensboro, North Carolina

Mark Sutton, FL, and Sarah Bell, OH, during improvisational theater exercises.



Carmen de Lavallade teaching a master class to dance and theater ARTS award candidates.





ARTS music panelists William Warfield, Richard Massmann, Jane Allen, Milton Katims, Rufus Reid and Frank Battisti.



Dancers warming up before dance auditions.

ARTS MASTER TEACHERS

Dance	*RONN DANIELS*	Florida
	CARMEN DE LAVALLADE	New York
	LUPE SERRANO	Pennsylvania
	EDWARD VILLELLA	Florida
	LILA YORK	New York
Theater	*CARMEN DE LAVALLADE*	New York
	BRIAN MC ELENY	New York
Writing	*MICHAEL HARPER*	Rhode Island
Visual Arts	*BETYE SAAR*	California

ARTS AFFIRMATIVE ACTION PANEL

NFAA sponsors the Panel to provide advice on matters of Affirmative Action in ARTS.

HERMAN R. GOLDBERG	Senior Executive Administrator, Federal Initiatives, American Association of School Administrators, Virginia
JEANNE HENINGBURG	Director of Human Relations and Affirmative Action for the Montclair Board of Education, New Jersey
BEATRICE RIVAS SANCHEZ	Chairman of ARTS, Affirmative Action Panel, Dean, Cranbrook Academy of Art, Michigan
GERALD WEN	President of the Chinese-American Arts Council, New York

ARTS OFFICE MIAMI-DADE COMMUNITY COLLEGE

NEAL D. GLENN	Executive Director
CARMEN L. MC CRINK	ARTS Adjudication
JUDITH S. PRICE	ARTS Logistics
NORA ESTABIL	Office Manager
CAROLE WENNER	Program Secretary






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Financial Report

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SUITE 207
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MEMBERS
AMERICAN INSTITUTE OF
CERTIFIED PUBLIC ACCOUNTANTS
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CERTIFIED PUBLIC ACCOUNTANTS

To the Board of Trustees
National Foundation for Advancement
in the Arts, Inc.

We have examined the balance sheets of National Foundation for Advancement in the Arts, Inc. (a Florida non-profit organization) as of June 30, 1986 and 1985, and the related statements of support, revenue and expenses and changes in fund balances and changes in financial position for the years then ended. Our examinations were made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

As shown in the accompanying financial statements, the Foundation incurred an excess of expenses over support and revenue of $341,251 in 1986 and $67,449 in 1985 and, as of June 30, 1986, the Foundation has a fund balance deficiency of $664,385. As discussed in Note 4, continuation of the Foundation's operations is dependent upon the success of management's efforts to obtain additional financial support needed to meet its obligations. The financial statements do not include any adjustments that might be necessary should the Foundation be unable to continue to operate in its present form.

In our opinion, subject to the effects on the financial statements of any adjustments that might have resulted had the outcome of the uncertainty discussed in the preceding paragraph been known, the financial statements referred to above present fairly the financial position of National Foundation for Advancement in the Arts, Inc. as of June 30, 1986 and 1985, and the results of its operations and changes in its financial position for the years then ended, in conformity with generally accepted accounting principles applied on a consistent basis.

Rapaport & Bott

July 23, 1986

NATIONAL FOUNDATION FOR ADVANCEMENT IN THE ARTS, INC.

BALANCE SHEETS

June 30, 1986
With comparative totals for 1985

ASSETS	Operating Funds		Endowment	Total All Funds	
	Unrestricted	Restricted	Funds	1986	1985*
CURRENT ASSETS					
Cash	$ 79,047	$ -	$ -	$ 79,047	$ 40,173
Pledges and other receivables	84,253	-	-	84,253	79,041
Prepaid expenses	1,750	-	-	1,750	-
Total current assets	165,050	-	-	165,050	119,214
DUE FROM UNRESTRICTED OPERATING FUND (Note 7)	-	39,255	71,306	110,561	-
FURNITURE AND EQUIPMENT, less accumulated depreciation of $77,884 in 1986 and $52,369 in 1985	78,490	-	-	78,490	54,240
RENT DEPOSIT	10,138	-	-	10,138	-
TOTAL ASSETS	$253,678	$39,255	$71,306	$364,239	$173,454
LIABILITIES AND FUND BALANCE					
CURRENT LIABILITIES					
Note payable to bank (Note 5)	$450,000	$ -	$ -	$450,000	$ -
Accounts payable and accrued expenses	121,045	-	-	121,045	72,293
Contracts payable (Note 6)	307,763	-	-	307,763	429,801
Total current liabilities	878,808	-	-	878,808	502,094
DUE TO OTHER FUNDS (Note 7)	110,561	-	-	110,561	-
DEFERRED RESTRICTED CONTRIBUTIONS (Note 7)	-	39,255	-	39,255	15,800
LONG-TERM PORTION OF CONTRACTS PAYABLE	-	-	-	-	50,000
DEFICIENCY IN FUND BALANCE	(735,691)	-	71,306	(664,385)	(394,440)
TOTAL LIABILITIES AND FUND BALANCE	$253,678	$39,255	$71,306	$364,239	$173,454

*Certain 1985 balances have been reclassified to conform to 1986 presentation.

The accompanying notes are an integral part of these statements.

NATIONAL FOUNDATION FOR ADVANCEMENT IN THE ARTS, INC.

STATEMENTS OF SUPPORT, REVENUE AND EXPENSES AND CHANGES IN FUND BALANCES

Year ended June 30, 1986
With comparative totals for 1985

	Operating Funds	Endowment Funds	Total All Funds 1986	Total All Funds 1985*
SUPPORT AND REVENUE				
Support				
Trustees, including private foundation (Note 3)	$ 766,627	$ -	$ 766,627	$1,053,094
Individuals	423,842	-	423,842	395,959
Corporations	317,856	-	317,856	359,000
Foundations	146,700	-	146,700	96,000
Government	21,999	-	21,999	58,855
	1,677,024	-	1,677,024	1,962,908
Revenue				
Interest	1,433	-	1,433	2,048
ARTS registrations	158,972	-	158,972	103,911
Scholarship list subscriptions	33,000	-	33,000	40,600
Special events and other	179,587	-	179,587	82,273
	372,992	-	372,992	228,832
Total support and revenue	2,050,016	-	2,050,016	2,191,740
EXPENSES				
Programs				
Internal services	969,456	-	969,456	745,594
External services (Note 6)	467,369	-	467,369	814,355
Public affairs	222,511	-	222,511	209,409
Total programs	1,659,336	-	1,659,336	1,769,358
Development	363,530	-	363,530	310,419
General and administrative	204,998	-	204,998	179,412
Special projects				
Corporate development	163,403	-	163,403	-
Total expenses	2,391,267	-	2,391,267	2,259,189
EXCESS OF EXPENSES OVER SUPPORT AND REVENUE	(341,251)	-	(341,251)	(67,449)
CAPITAL ADDITIONS (Note 7)				
Contributions	-	69,275	69,275	-
Interest income	-	2,031	2,031	-
FUND DEFICIT AT BEGINNING OF YEAR	(394,440)	-	(394,440)	(326,991)
FUND DEFICIT AT END OF YEAR	($ 735,691)	$71,306	($ 664,385)	($ 394,440)

*Certain 1985 balances have been reclassified to conform to 1986 presentation.

The accompanying notes are an integral part of these statements.

NATIONAL FOUNDATION FOR ADVANCEMENT IN THE ARTS, INC.

STATEMENTS OF CHANGES IN FINANCIAL POSITION

Years ended June 30, 1986 and 1985

	1986	1985*
Applications of working capital		
Excess of expenses over support and revenue	($341,251)	($ 67,449)
Charges to operations not requiring working capital		
Depreciation	25,924	21,118
	(315,327)	(46,331)
Additions to furniture and equipment	(53,545)	(9,359)
Current maturities of notes payable	(50,000)	(35,000)
Rent deposit	(10,138)	-
Working capital used in operations	(429,010)	(90,690)
Sources of working capital		
Increase in endowment funds	71,306	-
Increase in deferred restricted contributions	23,455	15,800
Proceeds from disposal of equipment	3,371	5,003
	98,132	20,803
DECREASE IN WORKING CAPITAL	($330,878)	($ 69,887)
Changes in components of working capital		
Increase (decrease) in current assets		
Cash	$ 38,874	$ 9,689
Pledges and other receivables	5,212	49,070
Prepaid expenses	1,750	(4,303)
	45,836	54,456
(Increase) decrease in current liabilities		
Note payable to bank	(450,000)	-
Accounts payable and accrued expenses	(48,752)	28,327
Contracts payable	122,038	(152,670)
	(376,714)	(124,343)
DECREASE IN WORKING CAPITAL	($330,878)	($ 69,887)

*Certain 1985 balances have been reclassified to conform to 1986 presentation.

The accompanying notes are an integral part of these statements.

NATIONAL FOUNDATION FOR ADVANCEMENT IN THE ARTS, INC.

NOTES TO FINANCIAL STATEMENTS

June 30, 1986 and 1985

NOTE 1 - DESCRIPTION OF OPERATIONS

National Foundation for Advancement in the Arts, Inc. (NFAA), is a non-profit, tax exempt corporation which supports young artists in their developing years. Its principal program is the Arts Recognition and Talent Search Program (ARTS), which awards scholarships and grants to support the artistic achievements of high school seniors.

NOTE 2 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a. Fund Accounting

The assets, liabilities and fund balances of the Foundation are segregated into the following funds:

1) Operating Funds, which include unrestricted and restricted resources, represent the portion of expendable funds that are available for support of the Foundation's operations.

2) Endowment Funds, which are subject to restrictions requiring that the principal be invested and the interest be used for specific purposes.

b. Pledges Receivable

Pledges are recorded as receivables in the year made. The pledges are evaluated periodically and a charge is made to the allowance for uncollectible pledges for those pledges deemed to be uncollectible.

c. Depreciation

Furniture and equipment are recorded at cost and depreciation is provided over the estimated useful lives of the assets (five years) on a straight-line basis.

NOTE 2 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (Continued)

d. Deferred Restricted Contributions

Funds restricted by donors for particular purposes are deemed to be earned and reported as revenues when NFAA incurs expenditures in compliance with the specific restrictions. Such amounts received, but not yet earned, are reported as deferred restricted contributions in the accompanying balance sheets and are accounted for separately in the Restricted Fund.

NOTE 3 - GRANT FROM PRIVATE FOUNDATION

Effective July 1, 1984, a private foundation, controlled by certain members of the Board of Trustees, authorized a grant to NFAA aggregating $5 million.

The NFAA received $705,500, of which $150,000 was a non-recurring grant for the corporate development project, and $1,000,000 from the private foundation during fiscal 1986 and 1985, respectively. At June 30, 1986, the remaining commitment from the private foundation aggregated $3,500,000, payable $500,000 annually through 1993. This commitment has not been recorded in the accompanying financial statements.

NOTE 4 - GOING CONCERN BASIS OF ACCOUNTING

The accompanying financial statements have been prepared on the basis of continuation of the Foundation as a going concern. However, the continuation of the Foundation's operations is dependent upon the success of management's efforts to obtain additional funding and support from other sources in addition to funds received from the private foundation described in Note 3.

Management believes that actions presently being taken to increase nationwide support provide the means for continuing the operations of its present programs.

NATIONAL FOUNDATION FOR ADVANCEMENT IN THE ARTS, INC.

NOTES TO FINANCIAL STATEMENTS

June 30, 1986 and 1985

NOTE 5 - NOTE PAYABLE TO BANK

During 1986, NFAA entered into a revolving line of credit agreement with a bank for aggregate borrowings up to $500,000. Borrowings under the agreement ($450,000 at June 30, 1986) are unsecured, bear interest at 1% over prime and are payable on demand. The borrowings are also personally guaranteed by a member of the Board of Trustees.

NOTE 6 - CONTRACTS PAYABLE

Contracts payable at June 30, 1986 and 1985 consisted of the following:

	1986	1985
Payable to ETS, bearing interest at 12%	$102,140	$394,801
Non-interest bearing note payable to ETS, due July 1986	50,000	85,000
Payable to Miami Dade Community College	155,623	-
	307,763	479,801
Long-term portion	-	50,000
Current portion	$307,763	$429,801

NFAA conducts certain aspects of the ARTS program under an agreement with Miami Dade Community College (MDCC). The agreement provides, among other things, for compensation to be based on expenses incurred by MDCC, not to exceed an amount based on 110% of budgeted expenses under the agreement. Expenses incurred under this agreement during fiscal 1986 totalled $416,061.

NATIONAL FOUNDATION FOR ADVANCEMENT IN THE ARTS, INC.

NOTES TO FINANCIAL STATEMENTS

June 30, 1986 and 1985

NOTE 6 - CONTRACTS PAYABLE (Continued)

In 1985, NFAA conducted certain aspects of the ARTS program under an agreement with Educational Testing Services (ETS). Costs incurred under this agreement totalled $51,308 in 1986 and $814,355 in 1985.

NOTE 7 - ADVANCES TO OPERATING FUND

In 1986, NFAA received $69,275 to establish two endowment funds, which are subject to restrictions requiring that the principal be invested and the interest earned on such endowments to be used for specific purposes. Also, as of June 30, 1986, NFAA had received contributions of $39,255, including interest, which are restricted for future use. Some of these funds have been advanced to the unrestricted operating fund for purposes other than those specified by the terms of the agreements. These were temporary transfers for alleviating short-term cash flow needs. Management intends to replenish these advances during the fiscal year ended June 30, 1987.

The
National Foundation for Advancement in the Arts
presents the



Presidential Scholars in the Arts
1986

Washington, D.C.

The
National Foundation for Advancement in the Arts
presents
the

◆

1986 Presidential Scholars in the Arts

◆

in cooperation with

The White House Commission on Presidential Scholars
The Congressional Arts Caucus
The John F. Kennedy Center for the Performing Arts
and
Wallace Wentworth Gallery

◆

June 22-24, 1986

◆

Washington, D.C.

PRESIDENTIAL SCHOLARS IN THE ARTS 1986

Aaron Christopher Anstett, *Writing*, Elgin, Illinois

Ossie Borosh, *Music*, Philadelphia, Pennsylvania

Kari Elizabeth DeLong, *Dance*, Portland, Oregon

Janeen Louise Elliott, *Dance*, Pittsburgh, Pennsylvania

George H. Gilpin, III, *Visual Arts*, Miami, Florida

Julia Lynn Green, *Writing*, Stevensville, Montana

Jonathan M. Heck, *Visual Arts*, Houston, Texas

Steven Berlin Johnson, *Writing*, Bethesda, Maryland

Dalya S. Khan, *Music*, Wilmette, Illinois

Jerome David Kipper, *Dance*, Binghamton, New York

Chad Jonas Krentzman, *Theater*, Beverly Hills, California

Phillip David Lewis, *Theater*, Beverly Hills, California

Isabella M. Lippi, *Music*, Chicago, Illinois

Samuel Price Lipsyte, *Writing*, Closter, New Jersey

Philip Hawkins Neal, *Dance*, Richmond, Virginia

Desmond Serandie Richardson, *Dance*, Laurelton Queens, New York

Nehemiah E. Richardson, *Music*, Shirley, Massachusetts

Jeffrey A. Shelp, *Visual Arts*, Venice, California

Santhe Lyn Tsetsilas, *Dance*, Derry, New Hampshire

Leslie M. Watanabe, *Visual Arts*, Rockville, Maryland

The National Foundation for Advancement in the Arts (NFAA) is proud to present this publication in recognition of the 1986 Presidential Scholars in the Arts. 1986 marks the 22nd year that the White House has recognized as Presidential Scholars graduating high school seniors with outstanding academic credentials, and the fifth year, by exclusive arrangement with NFAA, that 20 young artists have been similarly recognized as Presidential Scholars in the Arts.

During the 1986 National Recognition Week in Washington June 22-28, a total of 141 Presidential Scholars will receive from President Reagan the Presidential Scholar Medallion, the nation's highest honor bestowed on high school seniors. Under NFAA's auspices, Presidential Scholars in the Arts will be honored in Congress by the Congressional Arts Caucus, perform at the John F. Kennedy Center for the Performing Arts, and have their works exhibited at Washington's Wallace Wentworth Gallery, Ltd.

Since its founding in 1981, NFAA has provided recognition, encouragement and financial awards to help aspiring young artists in every field and across the nation to further their education and professional training. Nearly 25,000 high school seniors in the fields of dance, music, theater, visual arts and writing have participated in NFAA's Arts Recognition and Talent Search (ARTS) over the last five years. NFAA has expended over $8.3 million in ARTS program services and unrestricted cash awards to aspiring young artists from every state in the nation. In addition, outstanding institutions across the country have earmarked millions of dollars in scholarships and financial aid to recruit ARTS participants. It is from the top ranks of ARTS awardees that Presidential Scholars in the Arts are selected.

The success of NFAA's efforts is demonstrated by the many ARTS awardees and Presidential Scholars who are now dancing with professional companies, performing on Broadway and in regional theaters, and appearing as soloists with this country's major symphony orchestras. Writing awardees have had works published and visual artists have exhibited their work in a variety of locations. The Juilliard School, New York University and Yale University lead the list of major institutions where ARTS awardees pursue their education.

NFAA is a publicly supported, 501(c)3, non-profit organization with offices in Miami and New York. In the five short years since our founding, we have been encouraged by the growth of a nationwide network of supporters. It is truly gratifying to know that so many individuals care about young people and the arts. These outstanding Presidential Scholars in the Arts from across the USA represent the next generation of American artists and the quality of the young people NFAA supports with your generous help.

We salute them for their success and thank you for the investments you make in the nation's cultural vitality and growth.

Grant Beglarian
President and Chief Executive Officer
National Foundation for Advancement in the Arts

For an aspiring young art student, the praise of parents and teachers is one thing; the appraisal of strangers quite another. Exposure in the school's own gallery may entail anxieties as well as excitement; in a commercial gallery, these are multiplied and magnified a hundredfold.

In mounting the exhibit of this year's ARTS awardees in visual arts, the Wallace Wentworth Gallery wants to give these promising young artists the recognition they have so ardently earned. At the same time, we offer them the experience — for many, perhaps, their first — of exhibiting their works in a "real world" space to a broad spectrum of viewers.

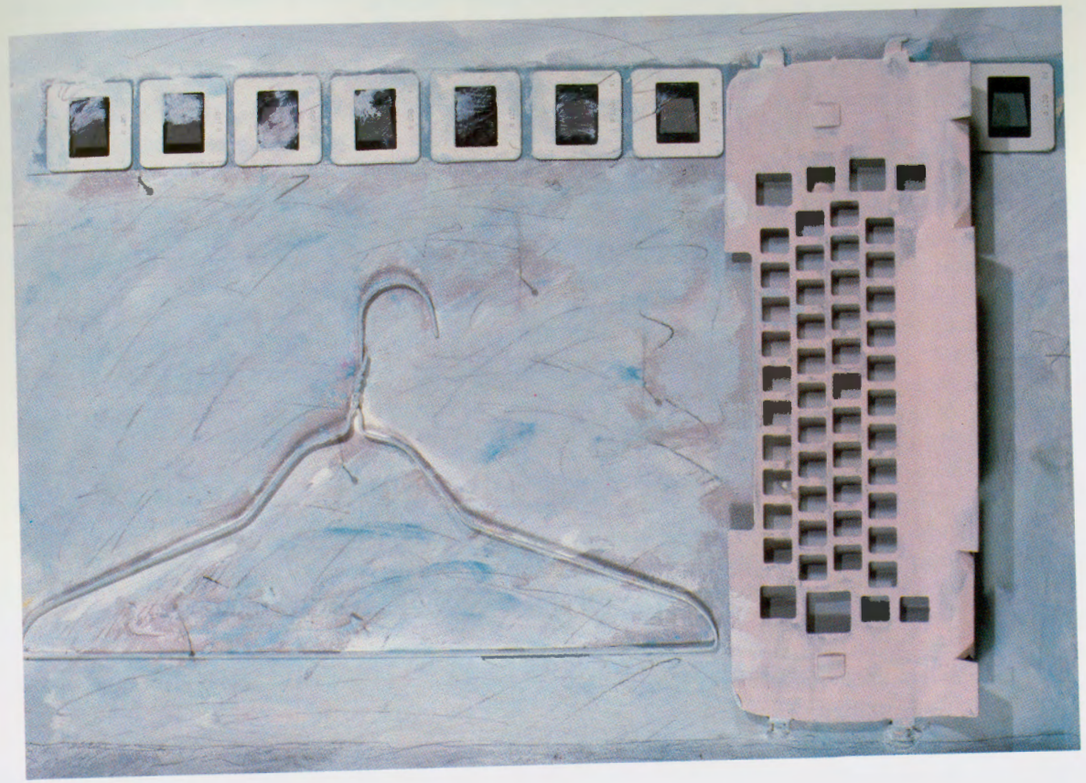
In so doing, we want to provide for these artists a counterpart opportunity to that accorded their performing peers — Presidential Scholars in music, dance and theatre appearing at the Kennedy Center. There are, to be sure, important differences. The performers offer an ephemeral experience, greeted at the conclusion with resounding applause from a large, demonstrative audience.

Visual artists, like the award-winning writers published in this catalogue, offer more tangible creations — drawings, paintings, sculpture, and meaningful arrangements of words. And the response of those experiencing such works seldom yields to their creators the "high" of thunderous hand-clapping.

No, their response is far more quiet, more individual. One looks for a viewer's prolonged or painstaking inspection, appreciative smile, or a few careful words of praise. If a critic reviews the work, the result may appear days, weeks, even months later. (Of course in a commercial gallery, there is one other accolade — a sale. For performing artists, the audience makes its purchase — tickets — *before* the art is presented!)

For the aspiring artists whose work we are exhibiting, the most important aspect of this experience may well be the exposure to those of you who represent "the public" — viewing their work for the first time and not knowing them personally. You play vital roles in this exciting episode in the lives of some very talented young people.

Ansley W. Wallace
Eric Wentworth
Wallace Wentworth Gallery



Jonathan M. Heck, *Artistic Academic Social*, 1986
Acrylic, watercolor, found object, 18"h x 24"w



Jonathan Heck, *Visual Arts*, Houston, Texas, worked as a photographic assistant for a professional studio in Houston last summer. He has been awarded a full scholarship to the School of Visual Arts in New York. Mr. Heck hopes to be an

SILENCE Julia Lynn Green

Delta sleeps. The air in the front room is filled with the warm smell of gas heat, and the sunlight floods in the windows. A white, wintery light, reflected from the snow. She is curled up on the white nylon sofa that was hers before she was married, an afghan wrapped around her, yet her legs are out, her arms are bare, her freckled chest is visible. The blanket does nothing, yet it is there. Or perhaps it is merely playing the placenta to her fetal position, perhaps in her dreams she has returned to the warmth of her mother's womb, and is drawing nourishment from the balled up blanket.

They let themselves in the front door. Alex is the last in and he is careful not to rattle the beveled glass. The crystal-like doorknob is cold in his hand. Ben sets his guitar down by a chair.

Alex watches them unzip their coats and thinks of his children still asleep upstairs. Niles sits down in a chair and rubs his eyes, then looks out at the winter landscape: haystacks covered in snow, fences, fields watercolored in ochre and Chinese white, the mountains.

And Delta sleeps. Rudy looks at her smooth olive legs and huge but graceful feet and misses his girlfriend, still sleeping in their warm bed in the city. Alex is now in the kitchen, cracking eggs and frying bacon. Niles feels cold air coming from beneath the windowsill and gets up, wandering into the kitchen, where coffee water is boiling on the range. Rudy and John listen to the deep rhythm of Delta's breathing. Trekker, Alex's baby, appears feet-first in the stairwell.

"Daddy?" Looking at Ben, then John and Rudy.

"In the kitchen, Treks." Delta mumbles without waking.

Now they are sitting around the table in the kitchen: Alex, Trekker, Ben, Niles, Rudy and John. Trekker plays with Rudy's concert promotional buttons and sucks his thumb.

And Delta wakes. Her hazel eyes are clear, but puffy from sleep. Her mouth is pale. Her dark brunette hair is frazzled. She comes into the kitchen, and smiles a half-amused smile, pulling her t-shirt down over her underwear. She looks at Trekker.

"Aren't the others up yet?"

He shakes his head.

She hums under her breath as she pours herself hot water for tea. She looks at Alex.

"Your mother called."

"Yes?" He bends over, loosening the laces of his sneakers.

Delta raises her face to the ceiling.

"Girls!" She yells.

There is a creak upstairs.

"My mother . . ." Alex looks at her. She is measuring oatmeal into a pot.

"Oh!" She laughs. "She gave me a recipe for French onion soup and we were disconnected."

Alex looks out the window at the shaggy horses that are pawing for grass beneath the snow. The girls, Nicole, Michelle, Charlene, and Missoula, come in.

"What did you bring me?" Missoula jumps at Alex.

"A song." Alex answers.

Nicole and Michelle sit on the carpeted floor beneath the counter and wait for their oatmeal. Charlene climbs into Ben's lap and looks around at them. She looks as if she might say something, but suddenly decides against it, and instead looks at the smooth cold river pebbles she has collected on the windowsill. Trekker begins talking. They listen to his loosely mouthed baby words rise and fall in discord as he pulls at Rudy's buttons, looking closely at them.

"There's Daddy." he says. "There's Niles and Ben and Rudy!" His voice rises to a squeal on "Rudy."

"And there's John . . ." He examines the button carefully. "It's Random Task!" Again, a squeal on "Task."

And Delta hands out bowls of steaming oatmeal to her children. Trekker's voice wanders. Delta takes the teakettle off the range, and his voice is the only sound in the house. Alex looks at Delta and thinks of the sweat that ran down from his forehead and blinded him on stage last night and of three thousand teenage girls, and of Rudy, jumping into the air with his guitar.

And he stops and listens. Not to his son, but the silence. And he focuses again on Delta.

Aaron Christopher Anstett

before the frost

you picked ten tulips before the frost
four yellow four red two in between
and put them in the asparagus jar
we didn't throw out so many times
it became something we should save

fingers freezing,
we wrapped the others
in black plastic
till it bunched up on the flowers
like a new dug grave

we walked back and forth
till dirt showed through the grass,
you talking about these things we
try hard to keep alive,
I trying not to listen

we watched the weather man
while it snowed outside
and all I thought was birth and death
and what comes in between
the stems outside leaning
to what can't be reached
inside, so thin
blooming would snap their necks,
the jar on the kitchen table
in that night dark as new dirt

between us the silence,
like something we should save



Aaron Anstett, *Writing,* Elgin, Illinois, plans to study English, psychology and philosophy at Ripon College in Wisconsin this fall. After college he plans to attend law school.



Julia Green, *Writing,* Stevensville, Montana, plans to travel this summer after graduating from Stevensville High School. Ms. Green has been accepted at the University of Montana, where she will take courses in English and art.



elp, *Venice, CA*, 1984
l black and white photograph, 6"h x 9"w

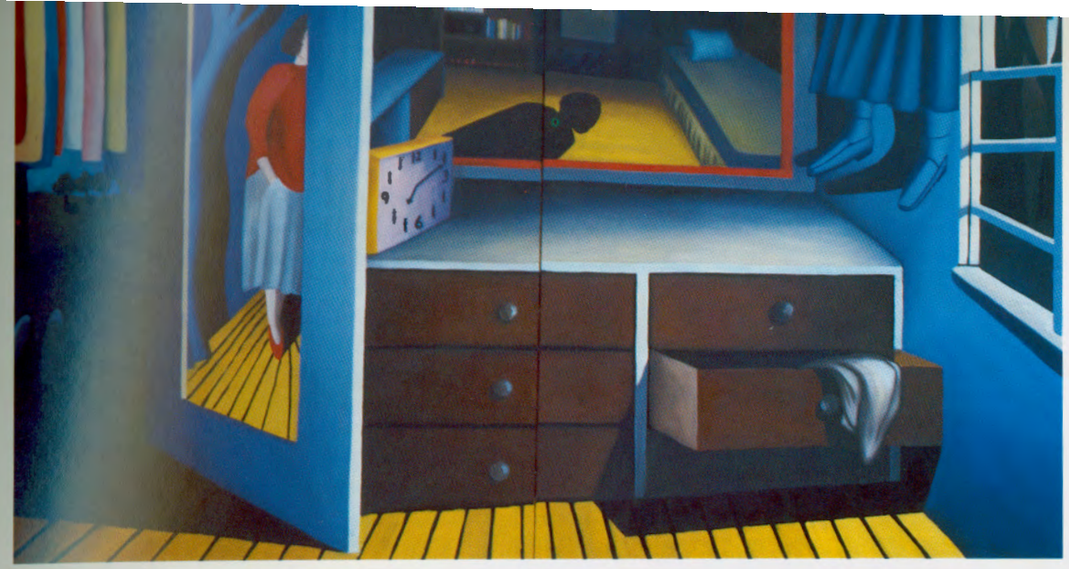


Jeffrey Shelp, *Visual Arts*, Venice, California, a graduate of Venice High School, has taught piano and has attended Otis, Parsons and USC. He would like to obtain a fine arts degree from California Institute of the Arts, Cooper Union or the San Francisco Art Institute.

Theater



Chad Krentzman, *Theater*, Beverly Hills, California, is a graduate of Beverly Hills High School. Mr. Krentzman began acting at the age of 10. He has appeared in national television commercials and shows, including "Code Red" and "Jane Wishing". He plans to attend UCLA or American University.



Leslie M. Watanabe, *My Room and I*, 1986
Diptych, oil on canvas, 36"h x 60"w



Leslie Watanabe, *Visual Arts*, Rockville, Maryland, has attended the Corcoran School of Art and the Maryland College of Art and Design. She will attend Bennington College in Vermont, where she plans to major in fine arts.



Phillip Lewis, *Theater*, Beverly Hills, California, a graduate of Beverly Hills High School, has performed for the Library Theatre and in television commercials. He attended Duke Ellington High School in Washington, DC and Interlochen Arts Academy prior to moving to Beverly Hills. Mr. Lewis plans to attend UCLA, USC or New York University.

Why I Can't Be One With the Ball Samuel Price Lipsyte

My father has names for all his shots. "Transcendental underscoop," he says, between breathless heaves. He lurches past me at centercourt, dribbling with flabby-armed slaps on the hair-lined cement, rising fierce and graceless towards the hoop. The ball rubs up gently against the backboard, spins on the rim and tumbles through the chains. He scoops it up, lobs it at me. "The old guy's still pearly-smooth," he says.

We play beside his Fort Lee apartment, under lights that wash the court in a loose haze, and coat the stars so that even a child's shouted wish would not penetrate. I pause for a moment, clamp the ball between my hands.

"Ready to stop?" he asks. I shake my head and start to dribble. I'm tired of playing, but it's really the only time I don't have to talk to him, don't have to listen. Driving over here this afternoon I realized that our three-year-old visiting schedule is obsolete now, born out of a mutual need, that at least on my end, no longer exists. I look up at the third floor window where his new girlfriend Molly and his new cat Martha watch us play. Once I got them confused.

I dribble between my legs now, behind my back, stutter-steps, high school moves that mean nothing once mastered. When I shoot, I try hard to separate the midair violence of my body and the ball's slow float. It barely scrapes rim. My father starts laughing.

"Yours is a swish-oriented generation," he says. "You want only pure net, the untainted two. It's yuppie ball. You've got to open up, loose yourself from your rigid game. You'll never appreciate this game until you get in touch with its spiritual side. I've spent hours out here just trying to balance the ball on my head."

I swallow down something sarcastic clawing up my throat, then take another shot. It falls squarely through, no rim.

"Someday," he tells me, "you'll learn why there's a backboard."

This afternoon we all sat in the kitchen, while Molly made carrot-mushroom loaf and my father read her the directions from the Moosewood cookbook. Van Morrison wailed from the living room. When Molly scaped and sliced, her forearms corded out to guitar strings and her knuckles went white. Her shiny ponytail lilted back and forth between her shoulder blades. My father stole carrot chunks from her pile and palmed them off to me under the table. Molly smiled to herself and I suddenly noticed how long her teeth were, and how one snaked over the other like crossed fingers. I noticed too how she cut the vegetables with a lip-clamped finality, as if the baking of this loaf was part of the great scheme of things.

"Get around to that book yet?" my father asked. Every couple of weeks or so when I visit him he stuffs a different paperback from his bookstore into my knapsack before I leave again. I'm not sure which book he means. Last time it was *Zen and the Art of Motorcycle Maintenance*. The time before that, *Walden*, and the time before that, *Trout Fishing in America*.

There is a stack of about twenty of these books, all unopened, in my closet. I know I'll probably want to read these books sometime, but not his copies, which he's slipped me like so many carrots. I'll find them on my own, buy them fifth hand off the bedsheet of a street vendor. I'll return all the books to him after the summer, before I start college.



Samuel Lipsyte, *Writing,* Closter, New Jersey, will be working as a theater counselor this summer at Buck's Rock Camp in Connecticut. He plans to become a writer after liberal arts studies at Brown University.

"Too much homework," I said, and a few stray carrot bits flew from my mouth, landed on the formica top. My father wiped them up with a napkin.

"I really think you should take a crack at some of those books," he said. I think he knows about the unread stack in my closet. My mother probably told him to make him feel foolish.

"I'd read more of the books," I said, "but I just have so much to do right now. Between track practice, the Exxon station, and the A.P. tests coming up, I don't sleep much as it is."

"No pressure, Paul. The last thing I'd want to do is pressure you to read certain books. That would sap all the pleasure out of it. But sometime, when you've got a couple of hours free, pick up one of those babies. Just open her up and start reading. Could change the very way you think." He stood up and stretched his hands straight up in the air. He's big, tall enough to touch the ceiling, and faint smudges prove it. "How's the sprinting going?"

"Good."

Molly spoke, finally. "I used to run," she said, looking up at the two of us, laying her cleaver down gently. "I used to run and there was no feeling like it, no feeling like having your heart beat in time with your footsteps, no feeling like having the breath sucked out of your lungs, then winning that breath back." She picked up her cleaver again, began chopping with firm determined strokes.

"We have a shot," I said, "at the county title."

Last night at dinner my mother asked me if I was depressed. "I mean," she said, "I don't want to miss the symptoms." She tried to act off-hand, but she seemed concerned about something, if not about this then about the time, which she monitored on a watch she had propped against her tea container. She had picked me up from track practice and taken me out for sushi, assuming, I suppose, that raw fish was the fastest food in time. She was scheduled to show a two million dollar house in twenty minutes.

"Honey," she asked, "do you still listen to that metal music?" I knew what she was driving at. A few weeks ago she had come storming into my room, recounting in detail a news clip of some Newark metalhead who had swan dived off his fire escape while listening to Iron Maiden on his Walkman.

"Not for some years now," I said.

"Good," she replied, "I just don't want us to stop communicating." She bit into a roll of raw tuna, her lips spread grotesquely wide so as not to stain her lipstick. "By the way," she said, "I gave away the books in your closet to the reading drive at the middle school. You weren't saving them, right?"

I felt strangely numb for a moment, then bloodquick and violent. I wanted not to hurt so much as to ruin her appearance, to humiliate her. I could feel my cheeks splotch red with guilt when I considered grinding her face into her styrofoam sushi platter.

"Something wrong?" she asked. I knew I had no right to be angry. The books had meant nothing to me, yet I felt ultimately manipulated, thrown back into the chutes and ladders of the divorce's early years.

"No."

"Is it the books?" She seemed suddenly impatient, and she strapped her watch back on, drained her tea. When she put down her cup and began to speak I studied the lip-prints on the styrofoam rim, pretended they were talking, fluttering in a mannered rage. " It is the books. That idiot. Look, dear, you **should** visit him, he is your father, but that dosen't mean you have to take everything he gives you, accept everything he says. He's become such a clown, Paul, such a selfish, pseudo-idealistic clown, shacked up with that witless pot-head."

For the sake of fairness I wanted to tell her, as my father had told me a few weeks before, that she was a woman who had forsaken her convictions to be a "cog in the wheel of the Mercedes of the power structure." Though it probably wasn't true, I also felt like saying that I could never forgive her for leaving her feminist newspaper, for frosting her hair, for taking a

job in real estate, and in general for trading in her shining armor for a Century Twenty-One blazer. I was on the verge of saying lots of things.

More than anything though, I wanted to tell her about Boggle, and how there was nothing either one of them could say that could wipe away the only real memory I had of us as a family. I was young, I would have begun, maybe twelve or thirteen, and we were playing Boggle in the kitchen. Both you and Dad were winning big, and it frustrated me. I was smart then, I would have added, or thought I was. And I couldn't understand it because I was always the best at this game, and would practice for hours on my own. Then I figured out you were cheating, both of you, secretly pointing out the real words, the ones that meant something, in the hodgepodge of random letters. That's how you won, by giving each other the answers. My mother would have broken down, would have freckled her silk shirt with tears. That's what love is, she would have said.

Instead I chewed on my straw, shredded my napkin, swept tempura crumbs off the table. In a moment she was gone, and I walked in the May dusk, cutting across lawns, lingering under sprinklers. I wanted a speckled wetness on my cheeks, as if I had been crying.

It is late now and we still play. Our faces are bright with sweat, our shirts cling to the smalls of our backs. I know it is late because three trains have already gone by on the overpass a hundred yards away, and the traffic has thinned on the avenue beside us, and most of the lights in the building are out. My father's light is on, but Molly and Martha no longer watch us from the sill.

We have hardly spoken. The only sounds I am conscious of are our breath-heavy movements, our scuffling feet. Only when he makes a particularly good shot does my father continue making a name for it. The Sidhartha Set Shot. The Jerry Rubin Turn-Around Jumper. There is no real structure to this game, and no one keeps score. We simply take turns, shimmying, shaking, faking and shooting.

My father checks the ball to me, and I check it back, and he lumbers in for a lay-up. I come in with him, and when he readys to shoot, I reach in with curling fingers and pop the ball back to my chest. I hold it there, then let it slide down until I'm cradling it in my belly.

"Where is your soul that you must steal the ball from me," my father bellows. I realize now how truly tired I am of all this, how tired I've been. "Is your object to deny others the satisfaction that you yourself yearn for? That doesn't seem right." Almost, I say, "then don't play the goddamn game." Instead I try hard to look amused, enraptured.

"Paul," he continues, "you know nothing of the simple pleasures, oneness with the basketball, an awareness of the space around you. We spend our whole lives trying to get an open shot, while we should be savoring the feel of the ball in our hands, the momentary freedom of a jump shot." This will be another Zen and the Art of Foul-Shooting discourse, and it will last for hours, long after the lights in the building are out and the streets are empty. And when he's done, there will be less said between us than before.

I look up towards the pole lights while he talks, keeping my eyes shut tight. I think of something my father once mentioned a while back, something about Oscar Robertson's incredible peripheral vision. I decide that maybe I have lived my whole life out of the corner of my eye, only seeing the blurred fragments of things, always backpedalling to avoid them, never turning to face them, to risk a wrenched knee or a pulled heart.

I open my eyes quickly, letting in short bursts of blinding light. When I finally look away, everything is spattered milky white. It is as if the stars, bleached from the night by 2000 watt bulbs, have fallen to the earth, clinging to the blacktop, to the backboard, to the ball, to my father, to everything. I feel strangely and suddenly exhilarated, as if I had just been given a gift long after everyone had forgotten my birthday, and it is between the words metaphysics and Bill Russell that I sprint down the court, my pulse keeping time with the basketball. And in a moment I am off the ground, arms cocked like gun hammers, rising for a jam I know can never be.



George H. Gilpin, III, *Untitled*, 1986
Manipulated color photograph, 11"h x 14"w



George Gilpin, *Visual Arts*, Miami, Florida, a graduate of Coral Gables Senior High School and Performing and Visual Arts Center in Miami, has participated in the Governor's Summer Art Program during the past two years. He will attend Pratt Institute this fall.

HOLD Steven Berlin Johnson

I

Returning tonight to Wyoming,
its dry towns scattered like afterthoughts
in the forgiving basins: *Lander, Rawlins,*
Pinedale, words you could hold in your hand
like prairie soil -- thin and forgettable.
The Wind River, where I offered rocks
to the current as exposition, imagining
each splash to be a sort of response,
though the water was not then the narrative voice
every child longs for.
Nights I slept thinking of rattlesnakes
and avalanches -- a boy's fears -- but it is
the flatlands I remember now: *the Soshone,*
the Bighorn, the Great Divide.
(I am only now learning the names.)
Everywhere I went that summer I wished
to be forgiven, to be absolved;
my own hands frightened me.
But in these nameless basins, I sensed
the land had forgiven itself, absolved
all thought of windstorms
and continental drift, its broad indifference
merely completion. I drifted between arrogance
and envy, wishing at once to possess the land
and then to be severed from it;
but I settled, as always, for competence,
learning by rote the names of shrubs,
constellations, coyote calls. One day that summer
we found sea shells in the ground,
like dinosaur fossils -- only more pure,
something we could hold to, our impatient bodies
and this brief evidence of ocean.

II

You've been hearing things again.
Voices on the phone line, the insistent
pulse of morning traffic, someone else's
water pipes in the night. In bars
you carry on all conversations
but your own, drinking in the cigarette air,
the honest smoke, as if it would cure you
with its own purity.
Only this city is resolute.
In its cumbrous subways, you learn to forget
the principles of force, suspending
your automobile illusions of traffic lights
and exhaust, as if through simple motion
you could discover what it was
you once imagined to be permanent, an alliance
of knowledge -- *and then forget.*
For isn't this motion's first law,
the honest act of secession?
In elevators you count floors,
seven, eight, nine, the integers
of distance. Your mind wanders to fractions,
abandons your body to the vacant middle ground
between structure -- and then, at night, as if
in apology, yields itself to the obedient sleep
of simple arithmetic.



Steven Johnson, *Writing,* Bethesda, Maryland, is a graduate of St. Albans School. He has received the Elias Lieberman Award from the Poetry Society of America for the best single poem written by a high school student for 1985-86 and a poetry award from the Mt. Vernon College Poetry Festival. He will attend Brown University.



David J. Mauger, Visual Arts Finalist
Education (Isolation), 1986
Colored pencil and airbrush, 15"h x 20"w

Music



Ossie Borosh, *Music,* Philadelphia, Pennsylvania, has worked as a part-time piano instructor while completing high school studies. She will attend Swarthmore College this fall and also continue her piano lessons with Leon Fleischer at the Peabody Conservatory.



Dalya Khan, *Music,* Wilmette, Illinois, has been selected for the Maryland International Competition finals this summer and will also attend master classes at the Ravinia Festival. She aspires to be a concert pianist and has been accepted at Harvard, where she plans to major in music.



Isabella Lippi, *Music,* Chicago, Illinois, will be performing as a violin soloist with the Civic Orchestra in Chicago during the year after spending part of the summer with three other musicians on a concert tour of Taiwan. Ms. Lippi has received a scholarship to attend Juilliard in the fall.



Nehemiah Richardson, *Music,* Shirley, Massachusetts, will be studying this summer with Teras Pulsky at the Meadowmount Music Camp. This fall he will attend both the New England Conservatory and the Massachusetts Institute of Technology, where he will study mechanical and electrical engineering.



Olga Milosavljevic
Visual Arts Finalist
Hey, Muhammed, 1985
Black and white photograph,
11"h x 14"w

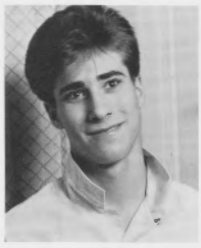
Dance



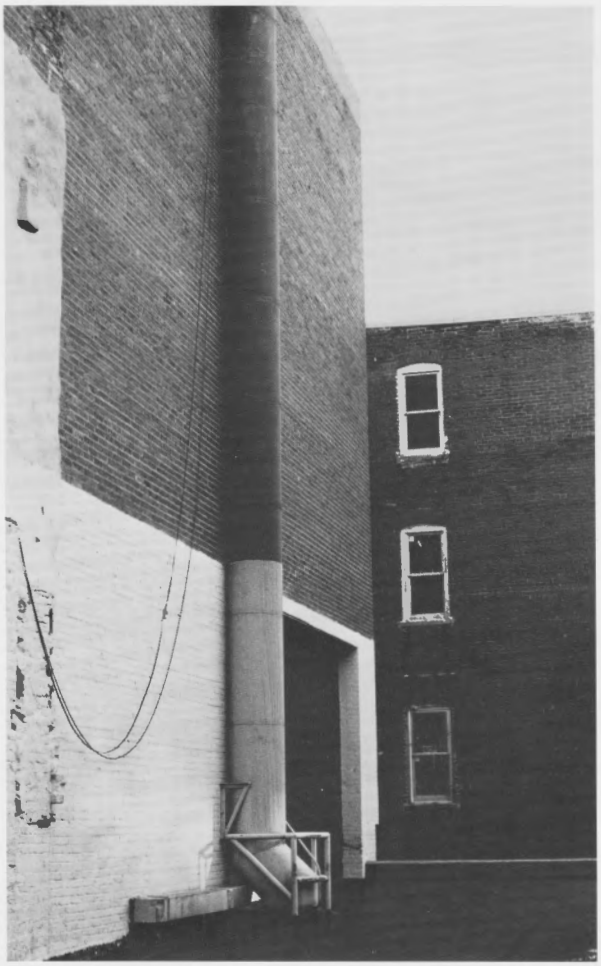
Kari DeLong, *Dance,* Portland, Oregon, plans to go to New York in August where she will attend the American Dance Machine Company workshop and also further her training in singing and acting.



Janeen Elliott, *Dance,* Pittsburgh, Pennsylvania, hopes to become a professional jazz dancer and entertainer. Ms. Elliott is going to New York this summer where she plans to attend workshops and classes at the Martha Graham Center and the Dance Theatre of Harlem.



Jerome Kipper, *Dance,* Binghamton, New York, plans a career as a professional ballet dancer and has already joined the New York City Ballet. Mr. Kipper attended the Professional Children's School and the School of American Ballet. He has also participated in American Ballet Theater's summer and winter dance scholarship programs.



Tina M. Coffman
Visual Arts Finalist
Untitled, 1985
Black and white photograph,
11"h x 14"w



Philip Neal, *Dance,* Richmond, Virginia, graduated Magna Cum Laude in June from St. Paul's School in New Hampshire. This winter he attended the School of American Ballet for three months and was invited to continue his studies there. In June he will participate in the International Ballet Competition, to be held in Jackson, Mississippi. Mr. Neal plans to be a professional dancer.



Desmond Richardson, *Dance,* Queens, New York, a graduate of La Guardia High School of Music and the Arts and is a student at Alvin Ailey American Dance School. He would like to become an Alvin Ailey dancer, choreographer and teacher.



Santhe Tsetsilas, *Dance,* Derry, New Hampshire, was an apprentice Boston Ballet Company dancer this year, and danced with the Boston Ensemble and Boston Ballet II. Ms. Tsetsilas is also a student at the School of American Ballet where she plans to continue her training for another year. This summer she will participate in the Pennsylvania Ballet School's summer program on a scholarship.

NATIONAL FOUNDATION FOR ADVANCEMENT IN THE ARTS

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Francis Thornton West
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National Teacher of the Year

CALENDAR OF EVENTS
PRESIDENTIAL SCHOLARS IN THE ARTS
WASHINGTON, D.C.

Sunday, June 22, 6 to 8 PM. Wallace Wentworth Gallery
Exhibit of works by visual artists and readings of works by writers.
By invitation. Exhibit remains open until July 12.

Monday, June 23, 12 noon to 2:30 PM. The White House
President Ronald Reagan's address to all Scholars and invited guests.
Conferring of Presidential Medallions. Admission controlled by the White House.

Monday, June 23, 8:30 PM. John F. Kennedy Center for the Performing Arts
Performance and presentations by all Presidential Scholars in the Arts.
Free admission by ticket. Reception following is by NFAA invitation only.

Tuesday, June 24, 8 - 9:30 AM. United States Congress
Breakfast hosted by the Congressional Arts Caucus. By invitation.

◆

PRESIDENTIAL SCHOLARS IN THE ARTS
PERFORMANCE SELECTION AT THE KENNEDY CENTER

Kari DeLong, *Tap*	"Spreadn' Rhythm", *Choreography:* Bev Melum, *Music:* "Spreadn' Rhythm Around" and "Dis' Joint Is Jumpin" by Fats Waller
Janeen Louise Elliott, *Jazz*	"He's a Dream", *Choreography:* J.L. Elliott, *Music:* From "Flashdance"
Jerome David Kipper, *Ballet*	"Male Variations", *Choreography:* Balanchine, *Music:* "Agon" by Igor Stravinsky
Desmond Serandie Richardson, *Modern*	"Waves", *Choreography:* D.S. Richardson, *Music:* "White Winds" by Andreas Vollenweider
Santhe Tsetsilas, *Ballet*	"Solstice", *Choreography:* William Pizzuto, *Music:* Peter Ilyich Tchaikovsky
Ossie Borosh, *Piano*	Transcendental Etude, #10, F minor, Franz Liszt
Dalya Khan, *Piano*	Fugue from Sonata for solo piano, Op. 26, Samuel Barber
Isabella Lippi, *Violin*	"Zigeunerweisen", Pablo De Sarasate
Nehemiah Richardson, *Cello*	"Requiebros", Gaspar Cassado
Chad Jonas Krentzman	Scene from "Play It Again Sam", Woody Allen, *Part:* Allan Felix
Phillip David Lewis	"Hamlet's speech to the players" from Act IV of "Hamlet", William Shakespeare, *Part:* Hamlet

Phillip Neal, Presidential Scholar in the Arts in Dance, will be absent from the Washington, DC Presidential Scholar events due to his participation in the International Ballet Competition, June 15-28, in Jackson, Mississippi.

*PRESIDENTIAL SCHOLARS IN THE ARTS, 1980–1985**

ALABAMA:

Frank McFadden, *1980*
Kathleen Moore, *1980*

ALASKA:

Bertram Lewis, *1984*

CALIFORNIA:

Kenneth Bookstein, *1980*
Christopher Mason, *1980*
Alan B. Gampel, *1981*
John McGinn, *1982*
Rachel Moore, *1982*
Andrew Pearce, *1983*
Jeffrey Rollins, *1984*
Catherine Salser, *1984*
Aileen Chanco, *1985*

COLORADO:

Regan J. Wick, *1985*

CONNECTICUT:

Sean Abbott, *1983*

DISTRICT OF COLUMBIA:

George Dick, *1983*
Brian Goldberg, *1985*

FLORIDA:

Elizabeth Lindley, *1980*
Shari Raynor, *1980*
Judith Shulevitz, *1980*
Roger Baptiste, *1982*
Lawrence Lipkin, *1983*
Linda Levitt, *1984*

HAWAII:

Mark Pinkosh, *1982*
Wendy Yamashita, *1982*
Allegra Goodman, *1985*

ILLINOIS:

Shauna G. Goddard, *1982*
Melissa Gradel, *1982*
Timothy P. Ying, *1983*
Matthew Parr, *1984*
David K. Perry, *1985*

INDIANA:

Margaret Pomeroy, *1981*
Erica Yoder, *1984*
Yolonda Jordan, *1985*
Kristi Nibbelin, *1985*

IOWA:

Mark Matthiessen, *1985*

KENTUCKY:

Lisa Petrilli, *1980*

LOUISIANA:

Wendell E. Pierce, *1981*
Nicole Cooley, *1984*

MARYLAND:

Ann A. Lofquist, *1982*
Kevin Berlin, *1983*
Rachel J. Pastan, *1983*
Debra Seddon, *1983*

MASSACHUSETTS:

Michael Arnowitt, *1980*
Jonathan Cutler, *1980*
Jun-Ching Lin, *1980*
Jamie Lynne Leighton, *1981*
Liam Harney, *1984*

MICHIGAN:

Nicholas Thorndike, *1980*
Robert Bradley, Jr., *1981*
Gregory I. Gumaer, *1981*
Susan Synnestvedt, *1981*
Robert Hurst, *1982*
Cassandra Lynne Richburg, *1982*
Jason Novetsky, *1983*
Eric Voetberg, *1983*
Scott Van Ornum, *1984*
Alicia Washington, *1984*
Wendelin Scott, *1985*

MINNESOTA:

Peter Kjome, *1985*
Paige Rogers, *1985*

MISSOURI:

Hayuru Taima, *1983*
Bradley Friedman, 1984

MONTANA:

Martin L. Wade, *1982*

NEBRASKA:

Elizabeth Nelson, *1982*
Craig Smith, *1982*

NEW JERSEY:

Martha Greenwald, *1980*
Elizabeth Guerin, *1980*
Lisa Attles, *1981*
Suzette Charles, *1981*
Allison K. Rutledge-Parisi, *1981*
Peter D. Gadol, *1982*
Anne Marie Bobby, *1985*
Sang Min Park, *1985*

NEW MEXICO:

Paula K. Walker, *1984*
Peter Steadman, *1985*

NEW YORK:

Gabrielle Brown, *1980*
Russell Hershow, *1980*
Catherine Magnuson, *1980*
Polly Shulman, *1980*
Nasha Thomas, *1980*
L. Cortez McKay, *1981*
Joseph Schorr, *1981*
Alexander S. Simionescu, *1981*
Michael J. Byars, *1982*
Tse-Sheng E. Chang, *1982*
Alexander Worth, *1982*
Rosemarie Johnson, *1983*
Carlos Rosado, *1983*
Sarah Myers, *1984*
Eileen Strempel, *1984*
Bion Tsang, *1984*
Jean Emile, *1985*
Justin Page, *1985*
Mathew Sheridan, *1985*

NORTH CAROLINA:

Chester Burton, IV, *1982*
Nicholas Kitchen, *1983*

OHIO:

Patricia Lynn Knoerzer, *1980*
Roscoe Fulton Carroll, *1981*
Charles D. Atkins, *1982*
Jean-Paul Beck, *1984*
Lei Chou, *1985*

PENNSYLVANIA:

Louise Roberts, *1980*
Lori Amada, *1981*
Leah Douglas, *1981*
Donna Kutner, *1984*
Jason McNickle, *1984*

TENNESSEE:

Elizabeth Johnson, *1983*

TEXAS:

James Heidt, *1980*
Milton Tatum, *1980*
Claire Lynn Clements, *1981*
Katherine Kelley Dittmar, *1981*
Stephanie Dawn Simpson, *1981*
Leonard Cruz, *1983*
Ramona K. Jackson, *1983*
Shira-Lee Shalit, *1983*
Desiree Doyen, *1984*
Gloria Justen, *1984*
Francisco Cazares, *1985*
Carla Wattley, *1985*

UTAH:

David Terry Warner, *1981*
Vinh K. Ly, *1983*

VIRGINIA:

Stefan G. Christian, *1982*
Mark C. Wilkins, *1982*

WASHINGTON:

Sean Osborn, *1984*

*In 1980 and 1981, Presidential Scholars in the Arts were selected through a pilot program of the Arts Recognition and Talent Search sponsored by Educational Testing Service.



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